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The
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Introduction for the
V I O L I N,
Exemplify'd with familiar
DIALOGUES

by

Robert Cromel

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PREFACE.

1

Improvements have been frequently made in all Arts, and render'd much easier to learn by being put in some regular Form. The Fiddle is a difficult Instrument to learn, because there are no fix'd Places to stop the Fingers on; for when a Scholar is taught to play in one Key, begining in another Key alters the situation of the Fingers so much, that we in a manner undo all we were doing before. Now on other Instruments it is not so far you may touch the Key of an Harpsicord or stop the Hole of a Flute, and they will produce the Sound requird; but on the Fiddle you may stop with the right Finger, and yet it may not produce the right Sound. As the Fiddle is so celebrated an Instrument, and most Gentlemen are very fond of it, a great many have endeavour'd to learn it; but to very little Purpose: for they generally lay it aside. The Complaint is, the difficulty of learning. I have often thought some part of the Difficulty might be remov'd, and some years ago contriv'd ^{by} following Dialogues for that Purpose; and that they might be of general use, have been prevail'd on, to publish them. They are chiefly drawn from the Life and

² and treat altogether on the two Fundamentals of Musick Tune & Time, n^o.^{ch} most young Gentlemen that learn the Fiddle are defective in. I flatter my self these Dialogues will be of great use to young Practitioners; they will certainly save them a great deal of time, because they will here find a good Foundation to build on viz^t. Tune, & Time; fully explain'd.

For the Tune part. I have drawn a Scale for every practical Key, by representing the Finger Board of the Fiddle with Strings and placing Spots thereon to shew where the Fingers should be put to stop each Note in Tune, and though the Scholar can't at first stop with Exactness, he will see where the Fingers should be put. Though I am satisfy'd these Scales will be of great use for stopping in Tune, nevertheless we must depend on the Ear as Umpire. But the Time part of Musick must be altogether by Rule, Order, Measure, else there would be no certainty in the Performance, and in this part Gentlemen Performers are very defective. It is so rare that I seldom or ever hear a just Performer. Therefore the best way woud be, to begin with Time at the very first, even before a Person can play any thing: For which purpose I have contriv'd some very easy Examples, which with a little Application will help to establish young Practitioners in that most useful part of Musick.

DIALOGUE I.

Between the Master and Scholar.

M. Do you love Musick Sir ?
Sc. Yes Sir I am very fond of it.
M. You play on some Instrument I presume,
Sc. Yes I learn'd on the Fiddle, but I made very little Progress:
M. How so ?
Sc. Why, I cou'd never stop the Notes in Tune; I had a very good Master which took a great deal of Pains with me, yet I found the Fiddle so difficult, that I believe I shall lay it aside, tho' my Master was a very fine Player, and I believe a good Master:
M. A good Master and a fine Player do not always go together;
Sc. No how can that be? if a Man is a fine Player he must be a good Master.
M. Possibly he may, but not from his fine Performance.
Sc. No how so ?
M. Because he can't give you his command of Hand; the only thing a good Master can do for you, is, to make you sensible of these two Principals Tune & Time, and you your self must do all the Rest.
Sc. But I think I cou'd learn better from hearing my Master play;
M. Yes that's by Rote as the Parrots learn to talk, but if you'd learn the Principals ^{of} Musick first, you will soon be able to play with very little Assistance.
Sc. If I shou'd undertake to learn the Fiddle, what Method wou'd you advise me to take? for I love the Instrument and shou'd be glad to play.
M. I have already told you lay a good Foundation to build on, Tune and Time.
Sc. Will you assist me in laying it.
M. I will, let me hear what you can do I shall know the better how to advise you, play that little Thing over, I suppose you know what Key it's in.



Sc. Yes, 'tis in B, and E. Flat.

M. But that is not properly answer'd

Sc. Why, B and E, are Flat!

M. They are so, but the last Note determine the Key, it ends in B flat, and consequently that is the Key; the other Flat is put to make E in Tune, but I can't explain it to you now;

Sc. Nor I don't understand the meaning of what you say, and I doubt, never shall, do you think I can learn?

M. Possibly you may, if you apply rightly.

Sc. Do you think you can make me understand the Use of the Fiddle, but I shall go out of Town in six Months, & shall be at a loss for a Master; if you cou'd write something that wou'd be instructive, it would serve me to peruse 'till I come to Town again.

M. I have contriv'd something that will be very useful upon such an Occasion.

Sc. If I cou'd learn but one Tune, I cou'd easily learn another.

M. Yes, and another, and be just where you were, not a Step forwarder; 'tis a mistaken Notion among Scholars: why say they if I cou'd learn one Tune, I cou'd easily learn another, let me advise you to learn no Tunes, till you have learn'd the Instrum.^t 'twill be like building a House before you have collected the Materials; this is the Reason so many scrape on the Fiddle all their Life Time, and know nothing at last.

Sc. But I fear my Ear is not good.

M. You can't expect I shou'd teach you & find Ears: what kind of Voice have you, can you sing the Tune of eight Bells, or to speak in the Musical Phrase can you Sol Fa, the eight Notes ascending & descending as I play them on the Fiddle thus,



Sc. My Voice is not very good, but I'll try.

M. Hold this Key don't suit the Compass of your Voice, I'll try it a Note higher.

Sc. What must I make use of the same Syllables I did before?

M. Yes, the very same; let the Key be what it will.

Sc. This is the way they learn to sing Psalms, can this be of any use in learning the Fiddle?

M. Yes, it wou'd be the best way to learn to sing by Rule, before any Person begin the Fiddle, at least to sing the 8 Notes ascending & descending, as I have set them down; because it wou'd prepare the Ear to distinguish the Sound the better when you come to play, for if a Person can't sing the 8 Notes in Tune, I should give him but little Encouragement to learn the Fiddle.

Sc. Cou'd not I buy some Books that wou'd be instructive?

M. I have seen a great many Books, but there is little to be gather'd from them, they're generally too learned for a young Scholar; for Men of great Merit and known abilities, won't condescend to write any thing that's low, and though Books are wrote very plain, yet they are but a sort of still Life, and can resolve no Doubt without some other Affiance.

Sc. Well sir, if you please to give your self the Trouble to instruct me in the Ground Work, I shall think my self under a great Obligation to you.

• DIALOGUE II.

M. Well sir, as you have a distinguishing Ear, I believe we may proceed.

Sc. Yes, I can sol fa the 8 Notes very well.

M. And you are to consider the 8 Notes like the Sound of eight

eight Bells that are well tun'd, for some Bells are not so perfectly in tune, as they shou'd be; yet may serve our Purpose and will be of great use to you if you can form a true Idea of their Sound; for I intend to draw the Tune Part from the sound, or Tune of 8 Bells, and so compare them with y^e 8 Notes before mention'd.

Sc. I like to hear the Ringing of Bells very well, but did not think any thing coul'd be drawn from them to be of any use in Musick; but there are Sets of J0. and J2 Bells.

M. There are so; but they don't suit our Purpose so well as 8 Bells, unless they were doubl'd to a J5.th or two Octaves.

Sc. I have heard the Chimes frequently ring Tunes.

M. You find by that, there is some thing to be gather'd from the Ringing of Bells; but in France and Holland, you may hear them to great Perfection, but then, they have a greater number, 50. or 60 Bells, & something like the Keys of an Harpsicord or Organ, are contriv'd to have a Communication with the Bells, and a Person is employ'd at fixt Hours to perform.

Now it will be necessary to say something concerning the Key in Musick.

Sc. Yes, 'tis the last Note in a Tune, you say.

M. Ay, but the Propertys of a Key.

Sc. I should be very glad to know that.

M. Yes, 'tis of the utmost Consequence, as being the very Foundation we are to build on; suppose you were to hear the Ringing of 8 Bells, when they ring round (not Changes) & when they leave off, which Bell woud be heard last?

Sc. Why, the Great or largest Bell.

M. That's very rightly answer'd, and that is the Key Note; for there woud be no Sense in the Sounds, if that last Sound did not crown the other Sounds, with a Final or End; so that nothing more is expected at that time: the same is consider'd in Musick; for if we dodge or skip about never so much in a Tune,

we must end in the Key at last, or there woud ^{be} no sense in it.

Sc. And I am to understand from this Comparison, that the lowest of the eight Notes, is the Key, or Master Note.

M. Most certainly; but before we can describe the Properties of a Key, it will be necessary to introduce the Gamut, or Scale of the Notes for the Fiddle thus,

4th String. 3^d String. 2^d String. 1st String

o J 2 3 o J 2 3 o J 2 3 o J 2 3 4

G, A, B, C, D, E, F, G, A, B, C, D

Sc. You need not have given your self the trouble to have set the Gamut; for I know already where to find any Note & which Finger to stop it with; but I learn'd the Names of the Notes at length, as Alamire, Bfabemi, Cfolfaut, Diasolre &c.

M. Yes, but the first Letter does as well; for we name the Notes with the first seven Letters of the Alphabet, and so over again as we have occasion; now we will take these seven, & by adding or doubling the lowest Note, we will form the 8 Notes before mention'd, thus,

C, B, A, G, F, E, D, C.

And in the compass of these Eight, there are two half Notes, or Semitones.

Sc. How so? I thought they had been all whole Notes.

M. No sir, you don't understand what I mean by half Notes, but I shall endeavour to make you sensible of them in a little Time; for I intend to new Model the Scale, & to form all the Notes into Keys, and by representing the Finger-Board of y^e Fiddle, with black Spots, to shew the Places your Fingers are to be put to stop in Tune.

Sc. Yes, I plainly see it with the Strings.

M. First I'll endeavour to explain N^o. J. where you may see the 8 Notes in C Key, ascending & descending; likewise the J.st 2^d 3^d and 4th Strings of the Fiddle, as they are over the Finger-Board, when perfectly in Tune; the Spot on the 4th Str: represent your 3^d Finger, which is the lowest, or Key Note; the 2^d of the Key is D, which has no Finger; because it is the 3^d String open: the 3^d Note of the Key is E, and stop'd with the first or fore Finger on the 3^d String at the distance it appears from the Nut.

Sc. Which do you call the Nut of the Fiddle?

M. The small Piece the Strings rest on, at the End of the Finger-Board; for the Sound of the Strings is from the Nut to the Bridge, when without Fingers.

Sc. Yes, I see they are.

M. The 4th Note of the Key is F, and is stop'd with your middle or 2^d Finger, very near the fore Finger.

Sc. But why do you stop the 2^d Finger so close to the first?

M. Because it is but half a Note, or half the distance.

Sc. And is that one of the half Notes you before mention'd?

M. Yes, you may plainly see the difference between a whole Note and a half Note.

Sc. I do very plainly see it, but where is the other half Note, for you said there were two half Notes in the Key or compafs of eight Notes?

M. I'll shew you them presently: the 5th of the Key is G, and is stop'd with the 3^d Finger at the distance it appears from y^e 2^d Finger, it being a whole Tone or Note: the 6th of the Key is A, which has no Finger, it being the 2^d String open, and is likewise a whole Note.

Sc. But how shall I know that?

M. It is known by the Fiddle being perfectly in Tune; now the 7th of the Key is B, and is stop'd with your first or fore

Finger on the 2^d String at the distance it appears from the Nut, it being likewise a whole Note from the 6th the Eighth of the Key bearing the same Name as the Key is stop'd with the 2^d Finger on the 2^d string very near the first.

Sc. I believe that's the other half Note that is contain'd in the Eight Notes.

M. It is so; now you plainly see where the two half Notes fall.

Sc. Yes, the fourth & the Eighth of the Key are half Notes from the third & seventh if you count upwards.

M. Yes, we always count upwards in Musick.

Sc. Then this is C Key, but why will not any other Note do as well for the Key as C?

M. Because it is what we call the Natural Key, & no other Key will be in tune without Artificial half Notes.

Sc. What are they?

M. Do you know these Characters b, #, ♭.

Sc. Yes; a Flat, Sharp, & Natural.

M. Very well; the two former are Artificial half Notes, but if we keep in the Natural Key, we have no Occasion for Flats or Sharps.

Sc. I don't Rightly understand the use of Flats & Sharps.

M. I'll try to make you Sencible of them soon, & now I will play these 8 Notes, & you your self shall compare the distances as I do them slowly thus, don't you see how Close I stop my fingers to make the half Notes in tune, & what distance my Fingers are from each other to make the whole Notes in tune?

Sc. Yes, they Sound like 8 Bells, when you play them but I Can't stop them so well in tune as you do yet; I see where my Fingers should be put, to make them in tune.

M. You will with a little application & comparing the distances where your Fingers are to be plac'd, also forming an Idea of the 8 Notes or Bells which you are to Copy.

Sc. But will these 8 Notes be of any use in Learning tunes

M. O yes, in this Key very usefull.

Sc. And is here Notes enough to make use of, in playing a tune?

M. Some Tunes require more, & some not so many; but for your satisfaction I'll give you a little Minuet to shew you there are Notes sufficient to play it.



Sc. I think it is a very good Minuet; & is here but 8 Notes?

M. No, & it will serve our purpose very well.

Sc. I wish I cou'd play it as well I wou'd give 50¹

M. Ah! but 'tis not to be bought with Money, though I don't intend you shou'd Learn it yet, it was only to shew what may be Done with 8 Notes only, for we have many things to Explain before we begin Tunes, & now I will Divide these 8 Notes into 2 Parts, & make some useful Observations, & first we will take the four lowest Notes thus



& see where the half Note is.

Sc. I believe the highest of the four is the half Note.

M. That's very Right, the 4th Note above the Key is always half a Note from the 3^d do you think you can stop these four in tune?

Sc. I believe I can, I'll try.

M. Very well, then if you can, the business is done.

Sc. How so?

M. You shall see, there the same Fingers that Stop'd the other



four Notes will stop these, & in the very same places, but not on the same Strings; there I have mark'd the Fingers with Figures, & the half Notes with this + mark between them.

Sc. Yes I see they are; I believe the 8 Notes won't be so difficult

to stop in tune as I thought they would; the upper four Notes are paralell to the lower four, 'tis only removing the same fingers to another String.

M. You are right, do but form a right Idea of them by your Ear for the Notes in all the other Keys will bear the same Proportion to each other.

Sc. Shall we try the 8 Notes in another Key?

M. Yes, we'll proceed to the upper Key of C, which is N.^o 2 where you may see the 8 Notes in the Octave above the other, & will bear the same Proportion to each other as they did eight Notes lower.

Sc. Then you begin with C, why, that is the highest of the first eight Notes?

M. It is so, & will be the lowest or Key Note in these 8 Notes it is Stop'd likewise with your 2^d Finger on the second String; the 2^d of the Key is D, & is stop'd with the third Finger at the distance it appears from the second Finger, & is a whole Note; the 3^d of the Key is E, & has no Finger, it being the first String open, & is likewise a whole Note from the second of the Key; the 4th of the Key is F, & is stop'd with the first Finger a small distance from the Nut.

Sc. Is not that one of the half Notes?

M. Yes, the 4th in every Key is half a Note above the 3^d.

Sc. The next is to be a whole Note by its distance?

M. It is so, and is G, which is the 5th of the Key, & is to be likewise stop'd with the fore Finger at the distance it appears from the 4th of the Key.

Sc. But why do you stop G with the fore Finger?

M. Because we are oblig'd to Shift the Hand in order to come at the highest Note, you see I have mark'd the Fingers over the Notes with Figures.

Sc. I believe the middle Finger is the proper Finger to stop G with when you don't shift the Hand.

M. It is so; the 6.th of the Key is A, and is now to be stop'd with the second Finger at the distance it appears from the fore Finger, it being a whole Note from the 5.th the 7.th of the Key is B, and is now to be stop'd with the 3.^d Finger at the distance it appears from the 2.^d Finger, it being likewise a whole Note from the 6.th the Eighth of the Key is stop'd with the 4.th Finger very near the 3.^d Finger.

Sc. Then that is the other half Note.

M. It is so in all Keys, the 9.th of the Key is but haff a Note above the 7.th of the Key.

Sc. But you said all Keys were double Finger'd that the upper four Notes where stop'd with the same Fingers that stop'd the lower four.

M. I did so, but there is another way of shifting the Hand & then you may see it will be so, now you may hear me Play the 8 Notes in this Key, & observe where the half Notes fall & likewise compare them with the former.

Sc. Yes they likewise sound like 8 Bells.

M. Very well, & now I'll set the same Minuet in this Key, which you may compare with the former, & it may be consider'd that all Musick is founded on the 8 Notes.

Minuet

M. Well sir, do you remember the Air of the other Minuet?

Sc. I think it is the very same, only so much higher.

M. It is so, but before we can proceed any further it will be necessary to introduce all the half Notes in the Gamut, as they gradually ascend for which purpose we must draw a new Scale of the Notes.

And I would have you carefully peruse what has been said on the Natural Key, as all the rest are to be copy'd from that and will be explain'd some other Opportunity.

DIALOGUE III

Fourth String.

Third String.



M. There Sir; I have introduc'd all the half Notes in this Scale.

Sc. I see you have, yet I shall be at a loss how to dispose of them.

M. You will so, but I shall make use of them all Occasionally: and first we will begin with N.^o 3 which has the 8 Notes in the lower Key of G, with the Representation of the finger Board of the Fiddle as before.

Sc. Yes Sir, I see they are.

M. The lowest or Key Note is G, and is set a Degree below the two short Lines that are under the fix'd Five Lines, and has no finger, it being the fourth String Open; the second of the Key is A, and is fix'd on the lowest short Line it is stop'd with the first Finger on the fourth String, at the distance it appears from the Nut; it being a whole Note; the third of the Key is B, and Stands a degree below the upper short Line, it is stop'd with the second finger at the distance it appears from the first Finger, and is likewise a whole Note; the fourth of the Key is C, and is plac'd on the short Line next below the five Lines, it is stop'd with the third Finger very near the 2^d Finger. |

Sc. Then that is one of the half Notes in G, Key?

M. It is so, you may Remember I told you that the fourth in all Keys, was but half a Note above the third of the Key.

Sc. You did so.

M. The 5.th of the Key is D, and has no Finger, it being the third String open; but is the distance of a whole Note from the fourth of the Key; the 6.th of the Key is E, and is stop'd with the first Finger on the third String at the distance it appears from the Nut; it being a whole Note from the 5.th of the Key; the 7.th of the Key is F, and is stop'd with the second Finger on the third String; now I would have you look in the lower Key of C, and see what distance the 7.th is from the 6.th

Sc. The 7.th of C Key is B, and is a whole Note above A, which is the 6.th of C Key.

M. Then the 7.th in G Key won't be in Tune because it is but half a Note above the 6.th without the Addition of an artificial half Note that is F Sharp, and makes it a whole Note.

Sc. O, I see the reason why F is made Sharp, it is to make the 7.th of the Key in Tune.

M. You are very right; the 8.th of the Key is stop'd with the third Finger on the third String very near the second finger.

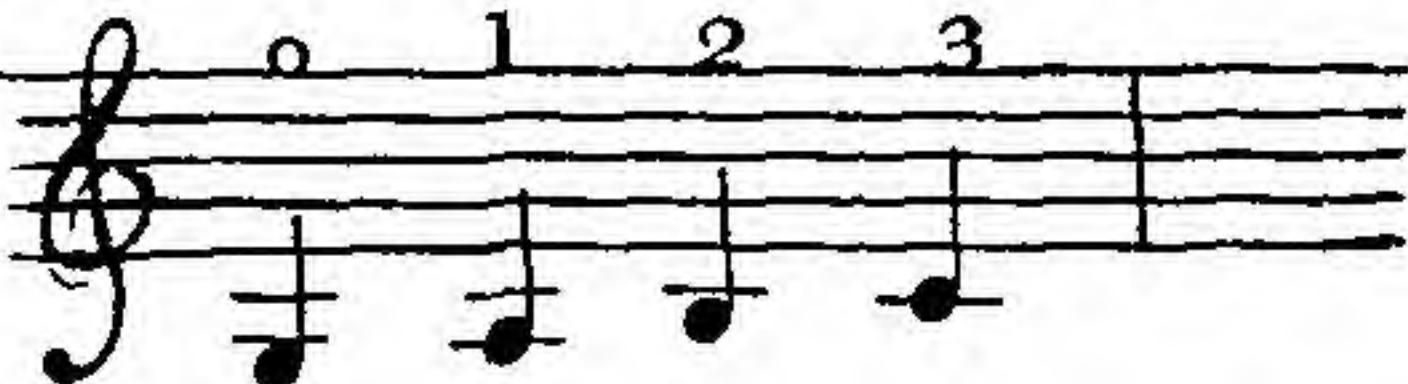
Sc. Then that is the other half Note.

M. It is so, and in all Keys the 6.th of the Key is half a Note above the 7.th now I'll play the 8 Notes in this Key and you may judge of their Sound, and Compare this Key with the former.

Sc. I think they Sound the same only so much lower, but like the 8 Bells, the very same.

M. You may now Compare the Double fingering in this Key.

Sc. Yes, 'tis very plain, because the lowest four are on the 4.th String and the four highest are on the third String.

M. But to make them plainer I'll set the four lowest of them down thus.  with the proper fingers

over the Notes which you may easily compare with the upper four thus. 

Sc. It is very Right, and so plain that any one may understand it.

M. Well, I'll make one comparison more with the same Minuet as before in this Key.

Minuet 

Sc. Yes, 'tis the same this plainly shewsthere is but one Key in Nature, only Removeing it lower or higher, as we have Occasion.

M. Most Certainly 'tis but the same thing over again; now I'll shew you the Spare half Notes that are in the Octave, I mean those that don't belong to the Key, those that don't belong to the Key are the small Notes.

Sc. Yes, I see they are five;  but will there be the same Number in any other Key?

M. Always five spare half Notes, for the Number of semitones in an Octave are 13, and though it may appear very plain to you, yet in the performing them your own Ear must be Umpire.

Sc. Yes, I must make them sound like the 8 Bells, before mention'd.

M. you must stop your Fing'eres with Exactness as they are mark'd,

Mark'd, and they will produce the sound requir'd and now we will begin the upper Key of G, N.^o 4, the lowest or Key Note, being stop'd with the Third Finger on the 3^d String; the 2^d of the Key is A, and has no Finger, it being the 2^d String open; the Third of the Key is B, and is stop'd with the first Finger, at the distance it appears from the Nut; the fourth of the Key is C, and is stop'd with 2^d Finger very near the first.

Sc. I begin to discover where the half Notes lie, and plainly see they are the same, let the Key be what it will; the fourth of the Key is but half a Note above the 3^d.

M. You are very right, the 5.th of the Key is D, and is stop'd with the 3^d Finger on the 2^d String at the distance it appears from the 2^d Finger, it being a whole Note; the 6.th of the Key is E, and has no Finger, it being the first String open; the 7.th of the Key is F, but as F is but half a Note above E we must add an artificial half Note to make it in tune, and will now be F Sharp, it is stop'd with the fore Finger on the first String at the distance it appears from the Nut; the 8.th of the Key is stop'd with the 2^d Finger on the first String near the first Finger being the other half Note.

Sc. It is Certainly so.

M. You shall hear me touch these 8 Notes over and compare them with the former.

Sc. They are the very same, like 8 Bells.

M. I'll introduce the same Minuet in this Key, and you may compare it with any of the former.

Minuet

Sc. Any one may know it to be the same thing.

M. We will likewise compare the double Fingering in this Key,



with the proper Fingers which same
Fingers will stop these parallel to
the other



Sc. I am very sensible it is so

M. The spare half Notes are the same as in the lower G Key to which you may refer, we will proceed to N^o 5 which is D Key the Key Note has no Finger it being the 3^d String open, the 2^d of the Key is E and is stop'd with the fore Finger on the 3^d String at the distance it appears from the Nut, it being a whole Note the 3^d of the Key is F and is but half a Note from the 2^d of the Key we must therefore add an Artificial half Note to make it in Tune which will now be F Sharp and is stop'd with the 2^d Finger at the distance it appears from the first the fourth of the Key is G and is stop'd with the third Finger on the 3^d String very near the 2^d, being but half a Note; the 5th of the Key is A and has no Finger it being the 2^d String open: the 6th of the Key is B and is stop'd with the fore Finger on the 2^d String at the distance it appears from the Nut it being a whole Note, the 7th of the Key is C and is but half a Note above B we must therefore add an Artificial half Note to make it in Tune and will now be C Sharp and is stop'd with the 2^d Finger on the 2^d String at the distance it appears from the first it being now a whole Note the 8th of the Key is D and is stop'd with the 3^d Finger on the 2^d String very near the 2^d Finger it being but half a Note distance

Sc. I see plainly the two half Notes fall in the same places let the Key be what it will.

M. Yes and any Tune will be the same in one Key as in another if it is stop'd rightly in Tune as you may see by this little Minuet

M. We will now proceed to N° 6. which has the 9 Notes in the uper Key of D, as also the Representation of the Finger Board of the Fiddle as before the lowest or Key Note which is D, is stop'd with the 3.^d Finger on the 2.^d String in the same place it was stop'd in the former Keys; the 2.^d of the Key is E, and has no Finger it being the first String open.

Sc. What do you mean by the String being open.

M. That is no Fingers shut or stop'd on the Finger Board; do but draw your Bow across the String and it will produce the right sound Without any Fingers as every String is suppos'd to be perfectly in Tune; the 3.^d of the Key is F Sharp and is stop'd with the fore Finger, as in the uper Key of G, N° 4. the 4.th of the Key is G, and is stop'd with the 2.^d Finger close to the first as in G Key it being but half a Note.

Sc. I see 'tis one of the half Notes in D Key, 'tis very plain.

M. The 5.th of the Key is A, and is generaly stop'd with the 3.^d Finger at the distance it appears from the 2.^d but as this is one of the shifting Keys, we must forecast to come at the high Notes with some exactness, and now must be stop'd with your fore Finger in stead of the 3.^d Finger which may be easily done by Shifting your Hand a little higher; but you must do it with great exactness, as this Finger is to be the Standard Finger, you had better keep it on the String 'till you have stop'd the rest of the Notes above in this Key: the 6.th of the Key is B, and is generally stop'd with your 4.th or little Finger, at the distance it appears from the 3.^d Finger, but now is to be stop'd with your 2.^d Finger; your fore Finger being on the first String as a standard for the distance which is a whole Note, keeping this Finger on likewise the 7.th of the Key is C Sharp, and is to be stop'd with

the 3^d Finger as your Hand is fix'd at the distance it appears from the 2^d it being a whole Note keeping this Finger on likewise the 8th of the Key is stop'd with the 4th Finger close to the 3^d and is but half a Note distance from the 7th

S. I see plainly 'tis but half a Note but why must I keep my Fingers on the first String?
M. Because 'twill be a guidiance for your descending again, it will be only takeing your Fingers off, one by one, till you have play'd the upper four Notes, when you may bring your Hand to the ordinary Situation again; now I'll Introduce the same little Minuet and so conclude my Remarks on the 8 Notes of this Key.

Handwritten musical score for two staves, 2/4 time, treble clef, key of A major. The top staff starts with a whole note, followed by a half note, a quarter note, and a eighth note. The bottom staff starts with a half note, followed by a quarter note, a eighth note, and a quarter note. Both staves end with a fermata and a repeat sign.

M. I shall now Treat of the two Shifting Keys, C and D, that are stop'd another way and double Finger'd beginning with N^o 2 A which has the 8 Notes in C Key, the lowest or Key Note is usually stop'd with the 2^d Finger on the 2^d String as in N^o 2 But now must be stop'd with the first Finger with great Exactness, as this Finger is to be a Standard Finger you had better keep it on the String as before directed the 2^d of the Key is D and is now to be stop'd with your 2^d Finger on the 2^d String at the distance it appears from the fore Finger keeping this Finger on the String, as a guidance; the 3^d of the Key is E, and is now made by stoping your 3^d Finger on the 2^d String as your Hand is Shifted; the 4^d of the Key is F, and is stop'd with your little Finger on the 2^d String very near the 3^d Finger it being one of the half Notes in this Key though differently made from the other way of Fingering.

S. I see 'tis but half a Note from E, but did not know it cou'd be made on the 2^d String.

M. Yes, these four lowest are made on the 2^d String and the four highest are made on the first String: the 5th of the Key is G, and is stop'd with the fore Finger, as the Hand is Shifted, and is done by Removing the fore Finger off the 2^d String unto the first String but it must be done with Exactness as you may see by the Figure of the Finger Board.

but keep your Finger on for a Standard.

Sc. Yes I see 'tis in the very same place.

M. The 6.th of the Key is A and is now to be stoped with the 2.^d Finger at the distance it appears from the first Finger and is a whole Note the 7.th of the Key is B, and is stop'd with the 3.^d Finger at the distance it appears from the 2.^d Finger, still keeping your Finger on the String; the 8.th of the Key is C, and is stop'd with the 4.th Finger close to the 3.^d as the Fingers are plac'd on the Finger Board; and is the other half Note; now you may easily see these 8 Notes are double Finger'd.

Sc. Yes I see the same: Fingers that stop the four lowest Notes on the 2.^d String will stop the four highest on the first String, and in the very same places; so there is no open Notes in this Key this way of Fingering.

M. The 8 Notes in D Key N.^o 6 are Finger'd the same way, only a degree higher the lower or Key Note is D, and is usually stop'd with the 3.^d Finger on the 2.^d String, but now must be stop'd with the fore Finger, and is done by Shifting the Hand and you must endeavor to make it Sound the same as when stop'd with the usual Finger; the 2.^d of the Key is E and is now stop'd with the 2.^d Finger on the 2.^d String at the distance it appears from the fore Finger, making it a Unison with the first String open.

Sc. What is a Unison?

M. 'Tis when two Sounds Unite as one, for as the Fingers are now plac'd you draw the Bow across the first and 2.^d Strings together, the E that you make on the 2.^d String will be in Tune with the open E on the first String; provided you stop'd in the right place; which open Note may serve for a Guidance to the other; the 3.^d of the Key is F Sharp, and is now stop'd with the 3.^d Finger at the distance it appears from the 2.^d Finger on the 2.^d String; the 4.th of the Key is G, and is stop'd with the little Finger on the 2.^d String close to the 3.^d Finger, and is half a Note distance; the 5.th of the Key is A, and is stop'd with the fore Finger on the first String and is done by moveing the fore Finger off the 2.^d upon the first String, Exactly in the same place, keeping your Finger on the String as a Standard; the 6.th of the Key is B, and is stop'd with the 2.^d Finger at the distance it appears from the fore Fin-

Finger, it being a whole Note; the 7th of the Key is C Sharp, and is stop'd with the 3^d Finger at the distance it appears from the 2^d Finger, on the first String; the 8th of the Key is D, and is stop'd with the little Finger close to the 3^d Finger on the first String, which make the double Fingering in D Shifting Key, and though I have introduc'd these Shifting Keys, yet it will be a long time before you can stop them in Tune; so it will be best to try things that require no Shifting for a long time, 'till you are pretty sure of all the Notes that are to be made without Shifting, and as your Hand will be more us'd to the Instrument, you will be better prepar'd; I shall now begin with N.^o 7, which has the 8 Notes in the lower A Key, the Key Note A, is stop'd with the fore Finger on the 4th String at the distance it appears from the Nut; the 2^d of the Key is B, and is stop'd with the 2^d Finger at the distance it appears from the fore Finger, it being a whole Note; the 3^d of this Key is C Sharp, and is stop'd with the 3^d Finger at the distance it appears from the 2^d Finger; the 4th of the Key is D, and has no Finger it being the 3^d String open, and is but half a Note; the 5th of the Key is E, and is stop'd with the fore Finger at the distance it appears from the Nut; the 6th of the Key is F Sharp, and is stop'd with the 2^d Finger at the distance it appears from the fore Finger, it being a whole Note; the 7th of the Key is G Sharp, and is stop'd with the 3^d Finger at the distance it appears from the 2^d Finger, it being likewise a whole Note; the 8th of the Key is A, and is the 2^d String open, and is but half a Note above G Sharp; now you may compare these 8 Notes with the 8 Bells before mention'd likewise the double Fingering in this Key.

Sc. Yes I understand it very well they have the same likens of sound only so much lower.

M. I will give you the same little Minuet which you may compare with the former, for being set in any other Key produces just the same thing, and if you can stop the 8 Notes in Tune in any Key consequentlly you will soon be able to play this Minuet as it contains only the 8 Notes.

MINUET

Sc. But I have heard your Connoisseurs talk that by changing a piece of Musick from one Key to another alters it as much as translating from one Language into another.

M. No no, 'tis no such thing, why don't this Minuet alter then?

Sc. I think that it Sounds the same in all the Keys you have set it in yet.

M. Yes, and will be the same in all, I shall set though perhaps a piece of Musick might not suit some particular Voice or Instrument so well in one Key as in another, but yet is the same thing as to the Musick, you may compare the double Fingering

M. N^o 8 has the 8 Notes in the upper Key of A, with the Finger Board mark'd as before, the lowest or Key Note is A, the second String open, the 2^d of the Key is B, and is stop'd with your fore Finger at the distance it appears from the Nut; being a whole Note; the 3^d of this Key is C Sharp; and is stop'd with the 2^d Finger on the 2^d String, at the distance it appears from the fore Finger, it being a whole Note; the 4th of the Key is D, and is stop'd with the 3^d Finger on the 2^d String, very near the 2^d Finger as being but half a Note distance; the 5th of the Key is E, and has no Finger, it being the first String open; the 6th of the Key is F Sharp, and is stop'd with the fore Finger on the first String at the distance it appears from the Nut, it being a whole Note; the 7th of the Key is G Sharp, and is stop'd with the 2^d Finger at the distance it appears from the fore Finger, it being a whole Note; the 8th of the Key is A, and is stop'd with the 3^d Finger close to the 2^d Finger and is the other half Note.

Sc. Yes I see the half Notes fall in the same places in every Key, but I have heard of Quarter Notes, and should be glad to know where they fall.

M. Poh' poh' half the Notes first, and Quarter them afterwards, if your Ear is good, you will always play them, though you don't know them; for there is no separate Intervals of Sound between the Semitones or half Notes, and in fact there is no such thing, if there was, Quarter Notes as you suppose in the Key or Compaf of Eight Notes they woud be out of Tune, it is when some particular Semitones becomes a Key, that Quarter Notes are usl, and then your own Ear must be Umpire, as they produce only the same thing, for every Key or Compaf of Eight Notes must be in Tune to it self, for if any Quarter Notes were made use of, they woud be out of Tune, as haveing no Relation to the Concords of the Key, what is your Opinion of the Harpsicord or Organ, shoud you not be content if you could make the Notes on the Fiddle as well in Tune as fix'd Instruments are Tun'd?

Sc. Yes, I think them very well in Tune, and shoud be very glad if I could do the same.

M. They are seldom Tun'd with Quarter Notes, yet capable of producing of fine Harmony but for your satisfaction I'll endeavour to make you sensible of the Quarter Notes by and by.

Sc. I shoud be glad to know, for I don't see that they can be of any use.

M. But to Return to our busines you may observe the double Fingering of the 8 Notes in this Key.

Sc. Yes, I see 'tis the very same thing; the half Notes falls in the same places as before.

M. I will set the Minuet as before and so conclude this Key.

I shall now go to N^o 9 which has the 9 Notes of E Key which has four Sharps to make it in Tune with the Finger Board as before the Key Note E is stop'd with the fore Finger at the distance it appears from the Nut the 2^d of the Key is F Sharp and is stop'd with the 2^d Finger at the distance it appears from the fore Finger being a whole Note the 3^d of the Key G Sharp and is stop'd with the 3^d Finger at the distance it appears from the 2^d Finger the 4th of the Key is A and is the 2^d String open and but a Semitone or half Note above. G Sharp the 5th of the Key is B and is stop'd with the fore Finger at the distance it appears from the Nut and is a whole Note the 6th of the Key is C Sharp and is stop'd with the 2^d Finger at the distance it appears from the fore Finger and is a whole Note the 7th of the Key is D Sharp and is stop'd with the 3^d Finger at the distance it appears from the 2^d Finger and is a whole Note the 8th of the Key is E and has no Finger it being the first String open now you may observe the double Fingering of the 9 Notes in this Key likewise the Minuet as before

Sc. Yes it produces the same thing I see any Note may be made a Key I think I understand it well enough

M. But for your satisfaction I'll go through all the practical Keys we come now to N^o 10 which has the 9 Notes in F Key and the

Finger Board, as before, the Key Note, is F, and is stop'd, with the 2^d Finger on the 3^d String, in the same place as in N.^o 1, the 2^d of the Key is G, and is stop'd with the 3^d Finger, at the distance it appears from the 2^d Finger, it being a whole Note: the 3^d of the Key is A, the 2^d String open; and is a whole Note: from the 2^d of the Key, the 4th of the Key is B Flat, and is stop'd with the fore Finger as you may see near the Nut, it being half a Note.

Sc. Yes, I see 'tis much nearer the Nut than B, in the former Keys.

M. The 5th of the Key is C, and is stop'd with the 2^d Finger, at the distance it appears from the fore Finger and is a whole Note: the 6th of the Key is D, and is stop'd with the 3^d Finger, at the distance it appears from the 2^d Finger, and is a whole Note: the 7th of the Key is E the first String open, and a whole Note from the 6th of the Key. the 9th of the Key is F, and is stop'd with the fore Finger very near the Nut, and is the other half Note; you may observe the double Fingering of the 8 Notes in this Key, and Compare them with the Tune of 8 Bells, as before mention'd.

Sc. Yes, they produce just the same thing, I hope the stoping in Tune will not be so difficult as I thought it wou'd.

M. It depends on your separating your Fingers properly, as you may see by their different situation, for in every Key, there is some alteration in the Fingering; I shall set the same Minuet as before, and proceed to the 8 Notes in the lower B Flat Key

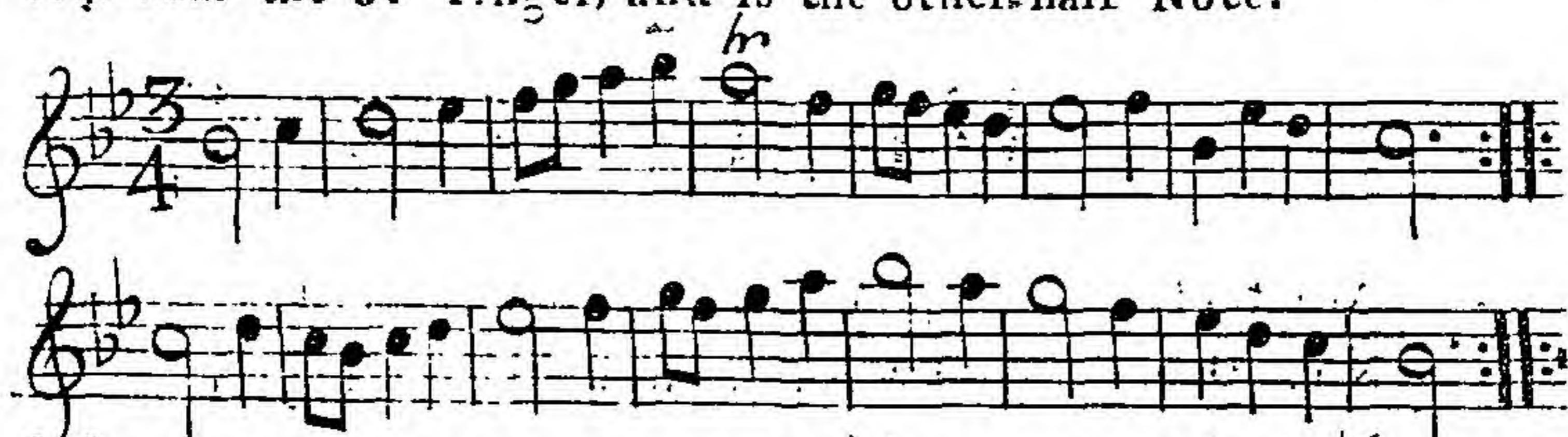
N.^o 11 has the 8 Notes in B Flat Key, with the Finger Board mark'd as before, B Flat, the Key Note is stop'd with the

Second Finger on the 4th String at the distance it appears from the Nut; the 2^d of the Key is C, and is stop'd with the 3^d Finger at the distance it appears from the 2^d Finger, it being a whole Note; the 3^d of the Key is D, and is the 3^d String open, being a whole Note from the 2^d of the Key; the 4th of the Key is E, and wou'd now be a whole Note, therefore must be made Flat to be in Tune; (the 4th of the Key in all Keys, being but half a Note above the 3^d) it is stop'd with your fore Finger on the 3^d String at the distance it appears from the Nut; the 5th of the Key is F, and is stop'd with the 2^d Finger on the 3^d String at the distance it appears from the fore Finger, it being a whole Note; the 6th of the Key is G, and is stop'd with the 3^d Finger on the 3^d String at the distance it appears from the 2^d Finger, it being a whole Note; the 7th of the Key is A, the 2^d String open, and is a whole Note above the 6th of the Key; the 8th of the Key is B Flat, and is stop'd with the fore Finger on the 2^d String near the Nut, and is the other half Note; you may observe the double Fingering of the 8 Notes in this Key, likewise the Minuet as before.

Sc. Yes, I see you bring in the Flats and Sharps occasionally to make the Notes in Tune.

No 12 has the 8 Notes in the upper Key of B Flat, the Key Note is B Flat, and is stop'd with the fore Finger on the 2^d String, as before mention'd; the 2^d of the Key is C, and is stop'd with the 2^d Finger on the 2^d String at the distance

it appears from the fore Finger, it being a whole Note above the Key: the 3.^d of the Key is D, and is stop'd with the 3.^d Finger on the 2.^d String at the distance it appears from the 2.^d Finger, and is a whole Note: the 4.th of the Key is E Flat, and is now to be stop'd with the little or 4.th Finger on the 2.^d String, very near the 3.^d Finger, being but half a Note: the 5.th of the Key is F, and is stop'd with the fore Finger on the first String near the Nut, but is nevertheless a whole Note above the 4.th of the Key: the 6.th of the Key is G, and is stop'd with the 2.^d Finger on the first String, at the distance it appears from the fore Finger, it being a whole Note: the 7.th of the Key is A, and is stop'd with the 3.^d Finger on the first String at the distance it appears from the 2.^d Finger, being a whole Note: the 8.th of the Key is B Flat, and is stop'd with the 4.th Finger on the first String, very near the 3.^d Finger, and is the other half Note.



N^o 13 has the 8 Notes in E Flat Key, which has Three Flats to make them in Tune, (Tiz) B, E, and A Flat, the lowest or Key Note is E Flat, and is stop'd with the fore Finger on the 3.^d String near the Nut, the 2.^d of the Key is F, and is stop'd with the 2.^d Finger on the 3.^d String at the distance it appears from the fore Finger, it being a whole Note: the 3.^d of the Key is G, and is stop'd with the 3.^d Finger on the 3.^d String at the distance it appears from the 2.^d Finger, and is a whole Note: the 4.th of the Key is A Flatted, and is now to be stop'd with the little Finger on the 3.^d String very near the 3.^d Finger, being the half Note: the

5.th of the Key is B Flat, and is stop'd with the fore Finger near the Nut, yet is a whole Note distance from the 4.th of the Key; the 6.th of the Key is C, and is stop'd with the 2.^d Finger on the 2.^d String at the distance it appears from the fore Finger, it being a whole Tone: the 7.th of the Key is D, and is stop'd with the 3.^d Finger on the 2.^d String, and is a whole Note; the 8.th of the Key is E Flat, and is now to be stop'd with the 4.^d Finger on the 2.^d String very near the 3.^d Finger, and is the other Semitone: I have now introduc'd all the Semitones or half Notes with most of the practical Keys, I shall conclude these Remarks with the same Minuet.



DIALOGUE IV.

Sr. Are these all the practical Flat and Sharp Keys?

M. No, these are all the practical (though improperly call'd) Sharp Keys, and as I said before, there is but one Key in Nature, or one Naturel Key; yet there is another Sort of Key which is also (improperly call'd) a Flat Key.

Sr. What Name wou'd you distinguish them by?

M. By the Name of Major and Minor that is, greater and lesser 3^d of the Key.

Sr. I don't understand what you mean by Major and Minor, or greater and lesser 3^d of the Key, only that 'tis the last Note of a Tune.

M. I shall Endeavour to make you sensible of the difference; young proficients generelly understand the Key to be Sharp by Sharps,

being plac'd at the beginning of a Tune and to be flat by Flats being plac'd at the beginning of a Tune which is a very great Error and to avoid such Errors for the future I would have the names of Flat Keys and Sharp Keys lay'd quite aside as they often breed confusion: when I have told a Scholar that such a Key is a Flat Key his answer was how can such a Key be a Flat Key when there is two or three Sharps at the beginning and never a Flat in it and indeed it seems very odd but 'tis all owing to the wrong naming of Keys but by calling them by the names of Major and Minor will prevent such Mistakes for the future

Sc. What do you call these Keys you have been so long treating of

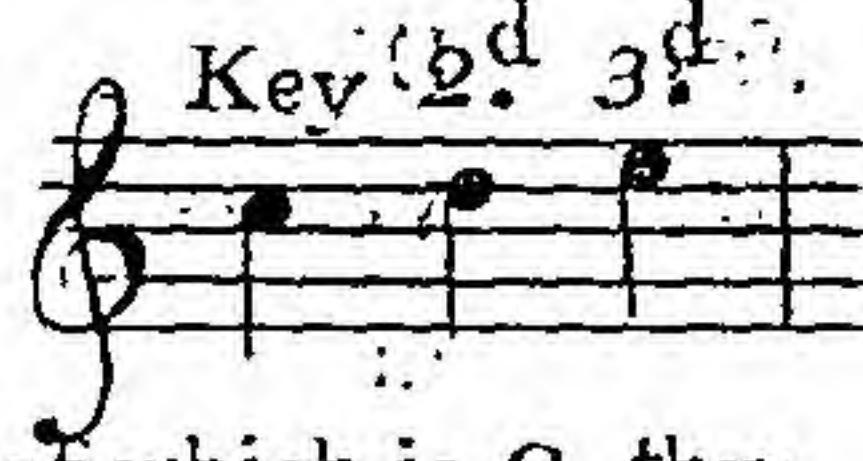
M. They are all Majors

Sc. What is the last Key you treat of

M. It is in E Flat with a Major third

Sc. I should be glad to know the difference between a Major and a Minor third

M. All Keys are known by the third Note above the Key the greater Major and the lesser Minor third and to Explain them I will begin with the Key of C thus the 3^d of the Key is E which is the 3^d Major or greater 3^d



I will now set down the Key of A the 3^d of which is C thus



And is the 3^d Minor or lesser 3^d of the Key, but have neither Flats nor Sharps

Sc. I see no difference at all yet

M. Yes there is half a Note more in the Major then there is in the Minor you are to understand that a Major contain Five half Notes and a Minor Key contains but Four half Notes inclusive which I shall make appear thus



Sc. Yes, I see, there is half a Note less in the Minor 3^d but what
different uses do you make of the Major and Minor

Ms. Q they produce quite different Subjects for Example all
Gherfull Musick in generel and Musick for Trumpets and
French Horns; in particular those Instruments being confind
to the 3.^d Major and all Complaining and Soothing Musick
in the 3.^d Minor

Sc. Have you no Scale for the Minor

M. No there is no Occasion you stop the Notes in the same
places in the Minor as you did in the Major Occassionally

Sc. What do you call this Minor Key

It is Generally call'd the Natural Key of A because without Flats or Sharps but I always look on the Minor as an artificial Key because we are oblidg'd to make use of the Sharp 6.th and 7.th as in the Major ascending

thus

But may descend by degrees naturally thus

Sc. Do any other Notes alter in the Minor

M. Yes the 6th and 7th of the Key are half a Note less than in the Major in their Natural order, I will now set the Eight Notes ascending and descending in the practical Minor Keys

Key of D Minor

Leifer D 3. prov'd

Key of G Minor

G, Lesser 3d prov'd

Key of C Minor

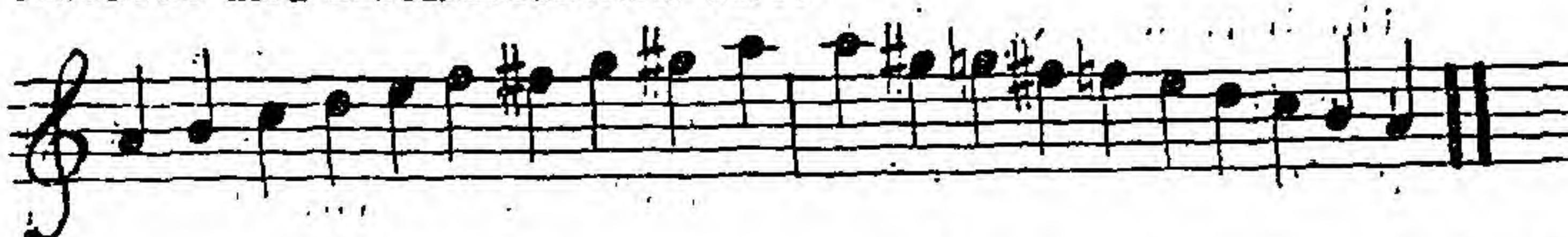
C, Lesser 3^d prov'd

Key of E Minor

E Lesser 3^d prov'd

Sc. I see all the Minor Thirds contain but four half Notes but is there no other way of ascending and descending in the Minor Keys

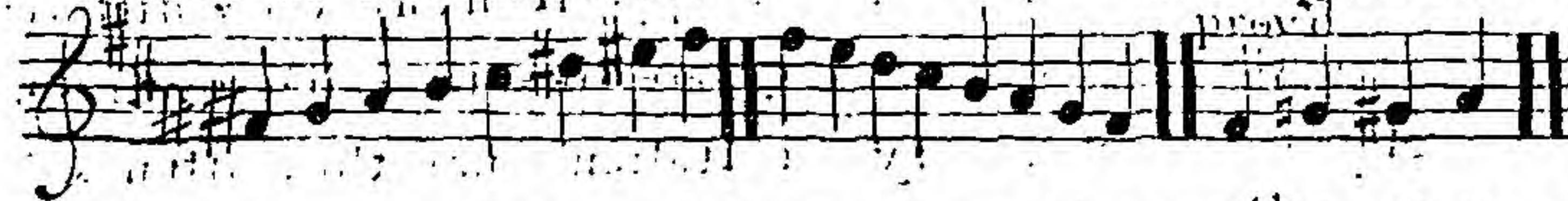
M. Yes we may ascend and descend by Semitones thus which is Natural and Artificial and as it



is not material I shall proceed to the next Minor Key which is the Key of B Minor

B Lesser 3^d prov'd

Key of E Sharp Minor

E Sharp Lesser 3^d

Sc. I see two new Semitones (Viz) A Sharp'd the 7th in B Key and E Sharp'd the 7th in F Key

M. Yes they are new in appearance but on fix'd Instruments A Sharp and B Flat are the same Semitone that is A Sharp is half a Note above A Natural and B Flat is likewise the same, E Sharp is half a Note above E Natural but because there is no E Sharp in the Scale We are oblig'd to use F Natural as being half a Note below F Sharp I will set down the rest of the Semitones that serve in a double capacity and change there names according to the Key you play in with their Octaves as follows



Sc. And is G Sharp and A Flat the same on the Fiddle

M. No, A Flat is a very little higher than G Sharp the difference is what is generally call'd a Quarter Note but you never use G Sharp and A Flat at the same time there is about the same difference in the rest of the Semitones and as it woud be perplexity to treat much about Quarter Notes the best way will be to lay them quite aside and trust to the Ear for if your Ear is good you will play them though you don't know it as it is impossible to Measure the distances in the performing it will be needless to set any more Minor Keys as I think you must now be sensible of the difference between a Major and Minor Third

Sc. Yes all Majors contain Five half Notes and all Minor Thirds contain but Four

M. You are right for being propperly nam'd their difference will be better understood they are likewise call'd by the names of Major and Minor by the Italians nay they often write over their Musick the words Major or Minor to let the Performer know what Key he is going to play in as many Persons play on the Fiddle that don't know the properties of a Key and now having fitted you for Action let me hear if you can Tune your Fiddle

Sc. I am not very ready at Tuning yet I think I know when it is in Tune

M. There is a good deal in being us'd to the Pins of the Fiddle and the Bow at the same time The best way will be first to Tune the 2^d String for which purpose as a Guidance it will be necessary to have a pitch'd Pipe and Tun'd Unison to A when the Slider is drawn out as the 8 Notes are generally

Mark'd on the Slides of the Pipe, (I don't mean an Octave Pitch Pipe) to which Sound of A, Tune the 2^d String, you may next proceed to Tune the first String and is it to be a 5th above A, and will be E when in Tune, but if you can't put the first String in Tune to the 2^d, you may try to Sol, Fa these five Notes, with your Voice thus as if the Key was in A, with a Major Third;

A musical staff in bass clef, common time, and F# key signature. It features six notes: a quarter note on the fourth line, an eighth note on the third line, a half note on the second line, a quarter note on the first line, a half note on the first line, and an eighth note on the second line. The notes are separated by vertical bar lines, and there are two measure rests.

Or will be like a Ring of five Bells, when Sol, Fa, & down
wards thus

which highest Sound you are to copy for your first String, but if you can't Tune the first String this way, as it must be a work of some time to distinguish the distance of Sound you may have recourse to the Pitch Pipe by putting in the Slider to the Letter E, then Tune the first String to that Sound, which done draw your Bow over the first and 2^d Strings together touching them both at the same time and if they are in Tune there will be an Agreement in the two Sounds, which is also call'd Concord, but if there is no Agreement then the Strings are not in Tune but if you can Tune the first String to the 2^d, you may next Tune the 3^d, which must also be Tun'd the same way, only a 5th below the 2^d String and when in Tune will be D, for which purpose you may Sol Fa these five Notes downwards supposing the Key to be now D, Major, thus,

and will be like a Ring of five
Bells which lowest Sound you
are to copy for your Third String and when in Tune will

also be a Concord, with the 2^d String, I need not mention the 4th String, because if you can Tune one Cord you may easily Tune the rest; as being the same distance of Sound over again, but for your satisfaction I will set down the 4th String, which you must Tune to the 3^d, and when in Tune will be G; you may likewise Sol fa these five Notes, downwards, supposing the Key to be G, Major, thus,

And will be a Ring of 5

Bells, which lowest you

are to Copy for your

4th String and when in Tune will be a Concord with the Third, String,



Sc. I see the Sol Faing is the same in Tuneing every String.

M. Yes and will be Exceedingly useful both for your Tuneing and stoping in Tune; the 8 Notes you may Sol Fa for stoping in Tune, in every Major, and the five Notes for Tuneing, and the more you practice, the better your Ear will distinguish Sounds.

Sc. I can't Tune by this method yet, but I believe I can Learn very soon, how wou'd you have me proceed?

M. Take the Fiddle and hold it in your Left Hand let the Neck lie between your fore Finger and Thumb, turning your Wrist, that your Fingers may lie over the Finger Board to be in readyness when you want them; then let the back part rest on your left Breast, the best way is to stay it with your Chin, that it may remain steady, hold your Bow with your right Hand near the Nut, with your Fingers and Thumb without touching the Hair, and when you draw the Bow downward, and upwards; take care you don't let your Bow Hand come too near the Fiddle, but rather play with the small end of

the Bow, unless it be to lengthen out a long Note.

Sc. I believe I can hold the Fiddle very well, what wou'd you advise me to practice?

M. The 8 Notes in all the Major Keys, continually for the sake of stoping in Tune.

Sc. Why wou'd you have me play the Majors?

M. Because you have the 8 Bells for a guide to Copy, whereas in the Minor, you have not, and for the sake of Bowing I will devide the Notes into Quavers and Semiquavers as it will help to make your Bow Hand the nimbler, but without any regard to Exactness of time, Tune only is requir'd at this time: you must observe in the Bowing the following Examples, to draw the Bow down and up, continually as you will see by the first Notes being mark'd with d, u, d, u, which is down, up, down, up.

Sc. Do you think these Examples will be of any use?

M. Nothing will contribute so much to your stoping in Tune as these Examples, if you do but labour at them for by doing these, you Learn the Instrument, that is the Knowledge of it.

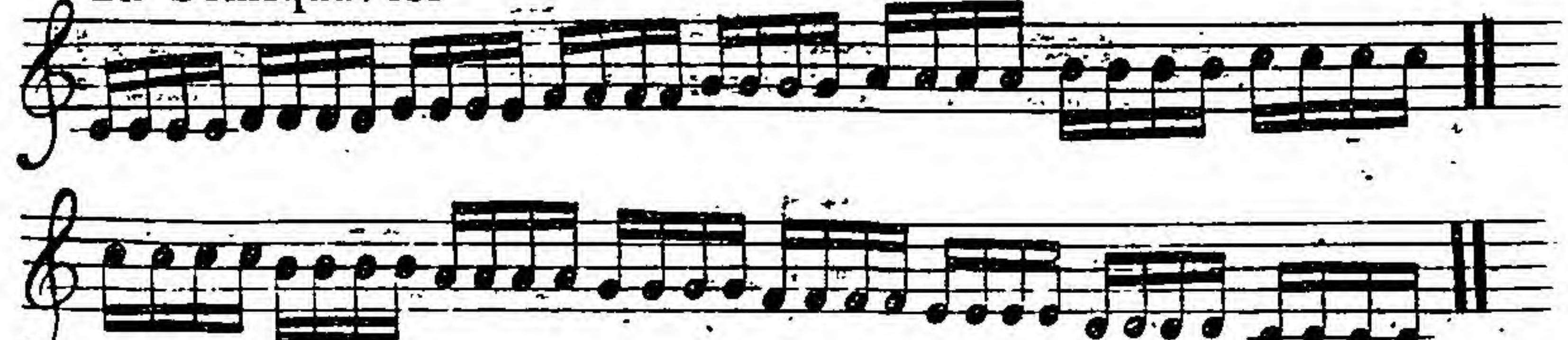
Sc. How long would you have me practice these Examples?

M. 'Tis impossible to set any exact Time, but I wou'd have you play them continually till you are sure of stoping perfectly in Tune.

C Major in Quavers



In Semiquavers



Handwritten musical score for a four-finger exercise on a treble clef staff. The score consists of 12 staves, each with a different fingering pattern (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4). The key signature changes from G Major to D Major. The score is divided into two sections: G Major (8 staves) and D Major (4 staves).

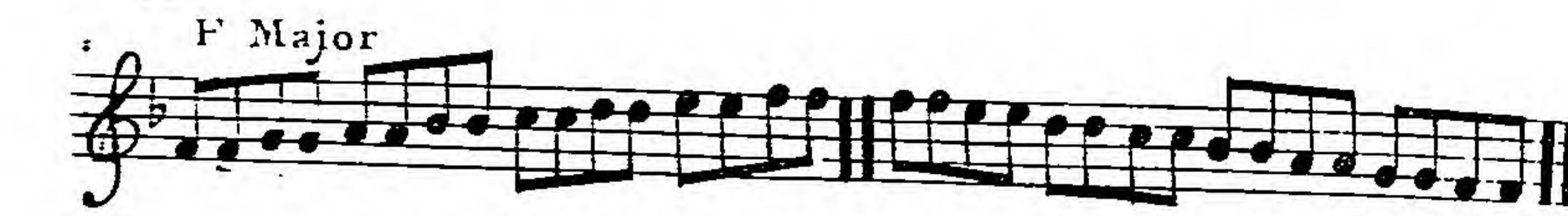
G Major

D Major

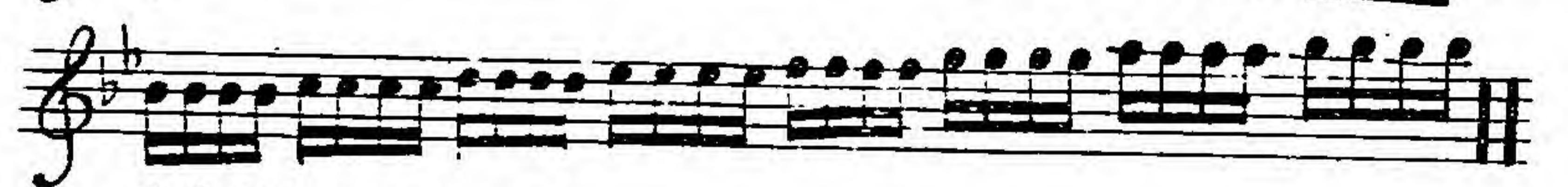
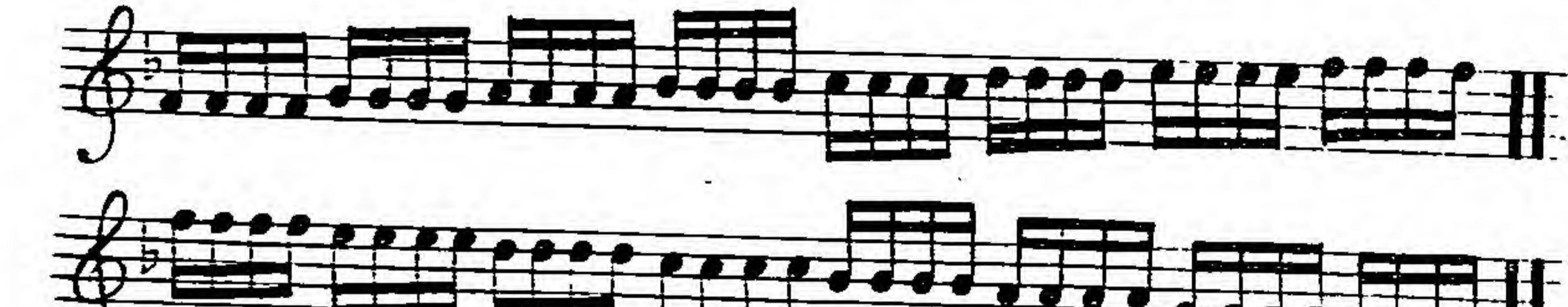
A Major

E Major

F Major



B♭ Major



E♭ Major



DIALOGUE V.

M. Having Concluded my observations on the Tune part of Musick for the Fiddle I will endeavour to explain the Time part in as plain and easy a manner as possible and though I can't warrant your stoping the Fiddle in Tune by these Rules I may venture to say I will make you a Timeist if you will follow these directions

Sc. I have been told if I did but play the Notes the Time woud come of it self

M. It will be a good while first it may be you are not ready at Reading of Musick for you must have the Notes at your Fingers end as Time will stay for nothing

Sc. How woud you have me proceed with the Time part of Musick

M. Time in it self is simply plain but when apply'd to Musick is a little difficult the way to measure Time is by Motion as the Pendulum of a Clock or any other regular Movement.

Sc. There is a way of Learning Time by the Pendulum do you approve of it

M. Yes it may do well enough but the best way is to make your Bow Hand supply the want of one by drawing the Bow down and up on the Fiddle when the Notes are equal in Time or Value

Sc. Is it not a good way to beat the Time with the Foot

M. 'tis not a miss to beat the Time provided you measure the Value but without measuring 'tis of no use as you have no certainty when to beat

Sc. I believe 'tis the first Note in the Bar

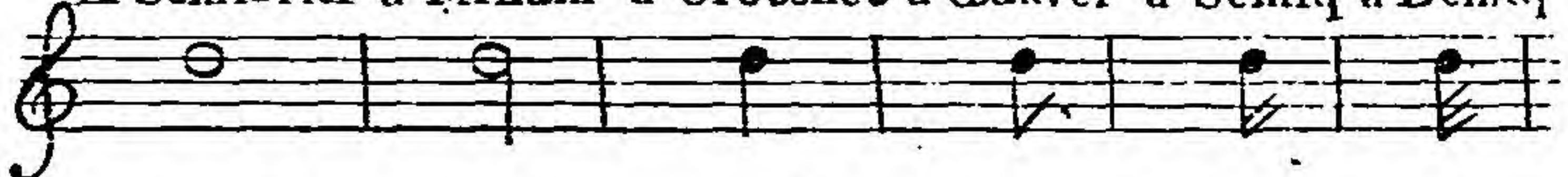
M. Yes but then you must measure the Value of the Notes in Each Bar else 'twill be but guess work

Sc. I don't understand the measureing of Bars
 M. 'Tis like measureing any thing else that require measure only in other things you may take your own Time to do it in such as the length of a Cane you may guess very near the length but if you measure it with a Rule you will know the Exact length or suppose a Hand full of Shillings were laid on a Table you may guess very near the sum but if you will Count them you are sure of their Number but in regard to measure of Time in Musick it must be done with Exactnes, else 'twould be likewise guess work too.

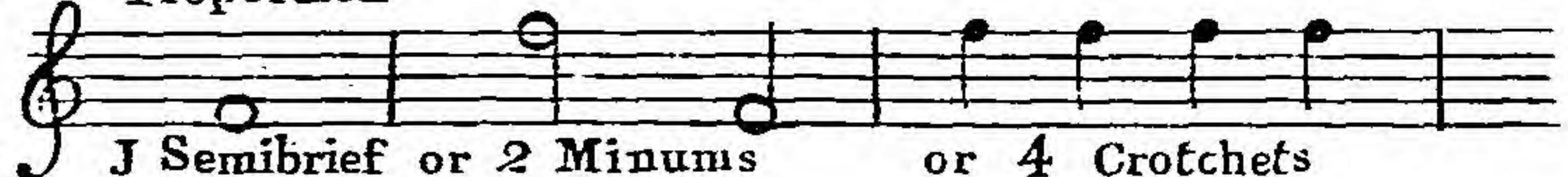
Sc. Do every Person that play on the Fiddle measure the Time
 M. Every Person that plays just do

Sc. I shall be glad to know in what manner to proceed
 M. Have but a little patience I'll soon make you sensible of what you are to do but before we proceed any further it will be necessary to set a Table of the Notes with their Names and the Proportion they bear to Each other thus the Names

A Semibrief a Minum a Crotchet a Quaver a Semiqua^r a Demiqua^r



Proportion



One Semibrief is as long in Time as you can moderately Count four thus one, two, three, four, these are the Names and proportion of the Notes in regard to Time

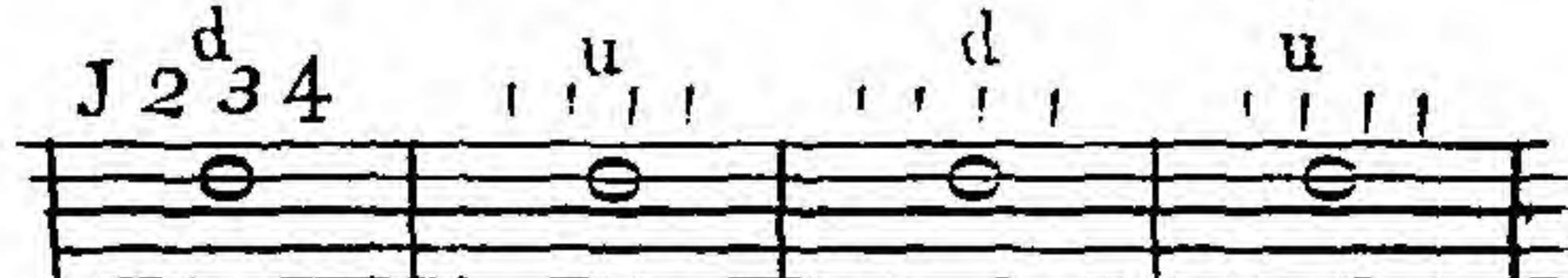
Sr. I see the longest Note is a Semibrief, and is to Sound as long as one may Count four.

M. But if you don't Count you are at no certainty; you may either stay too long or not long enough, the best way will be at first to read the Numbers as you play out loud thus, one, two, three, four, but with Evenness and Exactness as if it were four Pendulums, or if you should have four Semibreifs follow each other.

Sr. Then that would be Sixteen Pendulums must I Count Sixteen Pendulums at length?

M. No, for the better performing of Time in Musick, the Notes are divided out in small Equal Parcels containing the Time of four Pendulums, which answers to a Semibrief and are divided by strokes drawn across the five Lines thus,

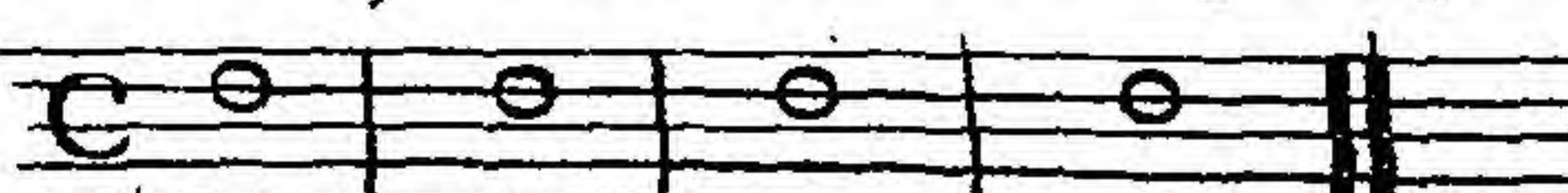
Which are call'd Bars, so that by Counting four on



Each Semibrief you may do it with more Exactness.

Sr. Is this what you call measureing Time, I think I can do this, 'tis only drawing the Bow down, whilst I count four, the next Bar is the same, only with an up Bow, the Third Bar with a down Bow, and the 4th Bar with an up Bow, as you have mark'd them, I think the time part will be easyer then the Tune part of the Fiddle.

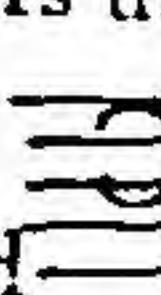
M. Do but follow these Directions you'll certainly play in time, but before we proceed we must make some necessary remarks, you are to understand that this sort of Time which has one Semibrief in a Bar, is the standard of Time, and is call'd Common Time, and is known by having this **C** mark, at the beginning of the five Lines thus,



but as Musick is play'd on various Instruments such as Violins,

Tenor, and Basses, there is a mark always set at the beginning to denote the Instrument that it is set for, is call'd the Cliff, that for the Fiddle is call'd the Treble Cliff, and is alway drawn over the second Line Thus,  and is also call'd the G Cliff.

Sc. What are the other Cliffs call'd?

M. The Cliff for the Tenor Fiddle is call'd the C Cliff, and is alway fix'd on the Third Line Thus,  and is a Unison to the lowest C on the Fiddle; the Bass Cliff is us'd for all Bass Instruments it is set on the 4th Line Thus,  which Note is call'd F, and is an Octave below the lowest F on the Fiddle.

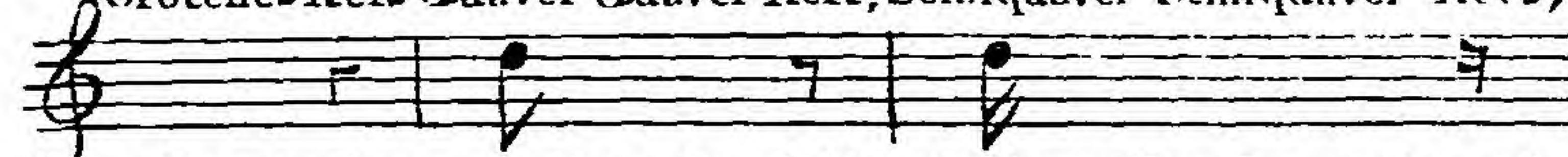
Sc. Then the 2^d Line in the Treble Cliff is G, the 3^d Line in the Tenor Cliff is C, and the 4th Line in the Bass Cliff is F.

M. It is so, that is the Tenor Cliff is a 5th below the Treble Cliff, and the Bass Cliff is a 5th below the Tenor Cliff, you are to observe that each Note has its Value of time in marks of Silence which are call'd Rests and are as follows,

Semibrief Semibrief Rest, Minim Minim Rest, Crotchet Rest



Crotchet Rest Quaver Quaver Rest, Semiquaver Semiquaver Rest,



I will now shew you the use of the Rests in the Example of the four Semibriefs Thus,

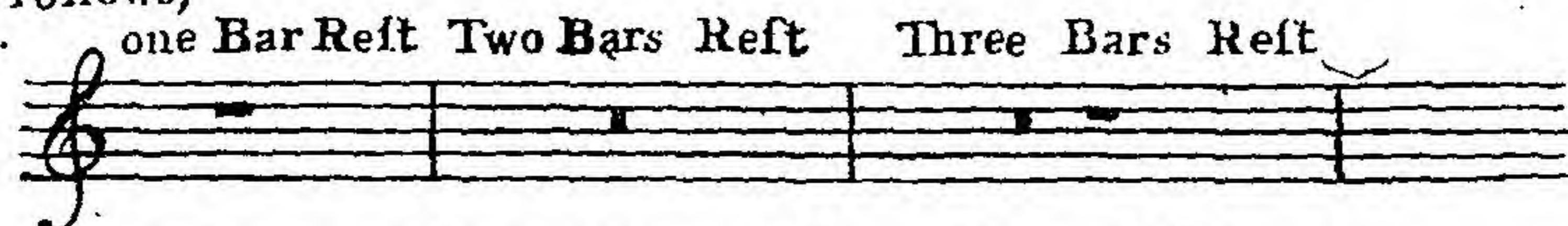
Sc. How must I play this Bar with the Rest in it?

M. In the second Bar you must leave off playing till you can Count four it being a Semibrief Rest.

Sc. I shall find some difficulty in standing still with Exactness, but is

there any other kind of Rests?

M. Yes a great many, but then they are larger Quantities and are as follows,



So that by these Rests we can set down any Quantity of Silence.

Sc. I doubt I can never do these with any Exactness, they seem very Difficult.

M. Never fear, have a good Heart; now you must Learn to play, that you may know when to stand still, but these large Quantities of Silence seldom or never happen but in Concert Musick, and then though your part may stand still, yet some other parts keep moving else there wou'd be a profound Silence of all the Instruments.

Sc. Suppose you were to set an easy Example for me to begin with?

M. I will, but must first say something concerning beating of Time, it is to be done with your Foot thus, let the Heel of your Foot you intend to beat with, Rest on the Floor, lift up the fore part of your Foot when you are ready to begin to play, and put it down when you strike the first Note, counting at the same time one, two, and taking it up at the Third Note, counting at the same time Three, four, which you are to do continually as you will see in the following Example Thus,



You may observe the Figure over each Note you are to read as you play them, and the Letters over the Notes are to direct your Bowing, d for a down Bow, and u for an up Bow, the Letters under the Notes are to shew you when to put your Foot down and to

Take it up, so that you are Employ'd Three several ways at once,
Bowing, beating Time, and counting

Sr. Beating Time with my Foot rather putting out than in.
M. But when you have once got a habit of beating you can't do without it.
Sr. These Crotchetts are easyer to count then the Semibreifs, because there is a Bow to each Note.
M. They shou'd be easy at first, but I shall put the same Example in different forms, which will be something harder to come at, yet the counting and beating of Time will be the same, let the Number of Notes be more or less.

In the 3^d of these Examples you will see this \wedge mark drawn over each Bar it is call'd a Slur, and couples the two Crotchetts together that are on each side of the Bar, so that one Bow will play them both by keeping it on, they are call'd binding Notes, and if both were

Contain'd in one Bar wou'd be a Minum, in all the other Examples where the Bar begin^s with a Rest, you are to count and beat the time on the Rest, as you will see by the Figure over, and the Letter under the Rest.

Sc. Is there any other sort of Time?

M. Yes, there is another sort of Time which is call'd Triple Time, generally known by this Mark $\frac{3}{4}$

Sc. What is the true Meaning of this Mark

M. The Figures $\frac{3}{4}$ you know is a Fraction.

Sc. Yes, 'tis Three fourths of some whole Number.

M. All Time is suppos'd to be even or common and contain four Units in a Bar, which Bar is the whole Number; Triple Time is a Fraction of common Time, and contains Three Units in a Bar.

Sc. I understand it very well, how must I proceed in Triple Time?

M. As each Bar contain Three Crotchets, you must read them with Exactness as you Bow them thus,



You may observe that in Triple Time, you are to beat the first Note in the Bar, and take the Foot up at the last as you will see it Mark'd in the Example.

Sc. Is this the best way of Bowing in Triple Time?

M. It is generally understood in Bowing to play the first Note in every Bar with a down Bow, but in all movements the Bow Hand shou'd move down and up as regular as possible, till you have command with the Bow Hand, as it wou'd check the Arm very much at first to draw two down or two up Bows together, but when you have acquir'd command of the Bow, you may do as you please. I will now give you the common Directions for Bowing which are as follows, it is difficult to lay down any certain Rules for the use of the Bow, by reason the Directions of divers Masters, and the Methods of Practitioners are very different, nevertheless it may not be

improper to exhibit some remarkable observations on this subject in Common Time, at the beginning of many Lessons you will find an odd Note, excluded from the others by the first Bar, which must be struck with an up Bow, the next within the Bar, is to be struck with a down Bow, and when ever an equal Number of Notes are contain'd in a Bar, draw one Bow down and the other up continually, but if any odd Number are found there in, then 'tis requisite that some two of them be play'd with two down, or two up Bows, both together, in Triple Time when three Crotchets are included in a Bar, the first must be struck with a down Bow, and the two last with two up Bows, or otherwise you may play off the first with a down Bow, the second with an up Bow, and the third with a down Bow, but you will soon perceive the first Direction to be the best.

Sc. Is this the common method of Bowing?

M. Yes, but you see there is no certain Rule can be laid down for Bowing.

Sc. I shall be at a loss how to Bow after all these Directions.

M. I would have you practice one certain manner of Bowing, which in my opinion will be the best method for young beginners, by which you will seldom or never have occasion to play two Bows of the same kind together, but one down and one up Bow continually be the Notes even or odd.

Sc. How can you do that with an odd Number?

M. Nothing more easy, suppose five Notes were contain'd in a Bar in Common Time, by putting a Slur over some two of them, then four Bows will play them all thus,



in this Example the two Quavers with a Slur over them in the first Bar are play'd with an up Bow, which makes the Bowing even and the two Quavers in the second Bar with a down Bow, which makes the Bowing in this Bar even also.

Sc. I suppose one may Slur any quantity of Notes?

M. Yes, any quantity as 3, 4, 5, 6, 7, 9, or more if occasion requires it. Sluring is us'd very much in playing Vocal Musick, when two, three or more Notes are set to one Syllable, it is best to Slur them when play'd on an Instrument, as it Expresses the sence much smoother then if they were Bow'd, and Musick that is play'd in a Song-like manner, is always perform'd this way, but to give you a juster Idea I will introduce some easy Examples with some variety of Sluring in them.

Sc. I shall be a little puzzl'd to Count and beat the time in Sluring the Notes in these Examples.

M. 'Twill be a little difficult, but it is for want of haveing command of the Bow, and though I have set these Examples to Shew you the way to Slur Musick, yet I don't think them proper Lessons for a Learner, the best Lessons for a learner shou'd be thos: that require little or no Sluring at all, for Sluring at first is apt to spoil the Bow Hand for want of Action whereas the using the Bow imp.

Early will make the Arm Nimble, I am the more particular in the Bowing as being of the utmost consequence because it is in a manner the Tongue of the Instrument, and pronounces every thing we play; I am told the Celebrated CORELLI's method of teaching, was to make His Scholars do little else then draw the Bow over the Instrument for 3, or 4 Months together, and in my opinion is an Excelent method.

Sc. I can't think he cou'd find them Employment.

M. Yes yes, I cou'd find you more work then you cou'd do in that time, for you may suppose there was some meaning more then barely drawing the Bow backward and forward, for Some times require a great deal of Bowing and but little Fingering such as the following Example



in the first Bar which contains J 6 Semiquaves we make use of but one Finger, so that the Bow does all the Rest of the Notes, without any other Finger. in the 2^d Bar we make use of two Fingers, in the 3^d Bar of only one Finger, so that many times we use the Bow without the Fingers but never use the Fingers without the Bow, you may see by this Examples that it is necessary to have a Nimbleness in Bowing as it wou'd be Impossible to do it without command with the Bow Hand.

Sc. Yes, this Example will require a Nimble Bow Hand.

M. It will now be necessary to make some remarks on Common time; you are to understand that though the Standard of time is one Semibrief or 4 Crotchets in a Bar, and according to the former Directions, is to be play'd whilst you do count four, yet when the

Notes run into Semiquaver^s as in the last Example one may very well count Eight, the time they are performing in the ordinary time, so that by this way of counting the Quaver becomes the Unit and not the Crotchet.

Sc. I don't know how you can make that out?

M. Yes, I'll make it very plain to you by a very simple Comparison, you may frequently hear Persons Sing Tunes without words being set with the Musick.

Sc. Yes very often.

M. But to Express the severel distinct Sounds they are oblig'd to make use of some Syllables such as Tol, Lol, lol, &c. and when the Notes run very quick to use other Syllables as Tid il, did, il, did, ill, &c. And when pronounced as fast as you can, each Syllable is the time of a Semiquaver so that whilst you are Singing or saying J 6 of these Syllables I can very easily count Eight thus J 2 3 4 5 6 7 8. But for your Satisfaction I'll write them down and you may the better judge and though the comparison be very simple yet you may form a just Idea of the length of Semiquavers and be of singular service to you hereafter

J 2 3 4 5 6 7 8

Tid, il, did, il, did, il, did, il, dil, il, did, il, did, il, did, il,



Sc. And is a Semiquaver in the ordinary Common Time play'd whilst a person can pronounce one of these Syllables with quickness I think they will be of some help to me as I can the better guess at the Time, what term have you for this sort of Time?

M. There are divers Movements of Time but the two principal degrees of Time are these, slow Time, and quick Time the slow

Time has this term at the beginning of the Piece, (Adagio) the quick Time has this, (Allegro) and are taken from the Italian Language, this last is the Time I have been speaking of, and is the sort of Time that is generally us'd for single Tunes, such as Minuets, Jiggs, Song Tunes, and other Airs; the Adagio or slow Time, is seldom us'd but in Concert Musick; there is another Mark very much us'd for Common Time, which is this, ($\frac{2}{4}$) and contains half the Quantity in a Bar of the other Time as being a Fraction, there is nothing Remarkable in this sort of Time, only two Bars of this Time is one Bar of the other.

Sc. How must I count the measure of this sort of Time?

M. Each Bar of this sort of Time must be measur'd by four; one on each Quaver as in the former Example, which Example I shall set with the proper Marks of the Time thus,

J 2 3 4 J 2 3 4 J 2 3 4 J 2 3 4 J 2 3 4

ALLEGRO

Sc. I see 'tis the very same, and I think 'tis easyer to count the Time

M. 'Tis easyer to count four twice, than Eight at length, the same Musick may be set Various ways, and yet may be the same differing only in appearance as you may see by the same Example

J 2 3 4

ALLEGRO

Sc. 'Tis very odd that Musick may be set somany ways and yet be the same; I believe 'tis only to disguise the Time, at this rate the proportion Table will be of little or no use to me.

M. It don't matter what the Notes are, if you can but find out the measure, the secret is to find out the Unit, for some times the Minum is the Unit, some times the Crotchet and very often the Quaver.

Sc. How must I proceed in the (Adagio) or slow sort of Time?

M. The Bar in Adagio Common Time, is always measur'd by Eight, one on each Quaver, but now you must count with moderation, full as slow again as in the Allegro Time; I will set you an easy Example in Quavers, so that each Quaver is a Unit in this sort of Time which must be done with great Exactness and Regularity.

J 2 3 4 5 6 7 8

ADAGIO

Sc. Is there any other Triple time?

M. There is divers Marks set to denote Triple time, which are as follows $\frac{3}{2}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{9}{4}$ $\frac{J2}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{J2}{8}$.

and are all Fractions of Common time, but may be comprehended in these two Movements the Minuet and the Jigg in the quick or Allegro time.

Sc. If these two would do, why need there be so many different Marks, I plainly see 'tis only to disguise the time and make it appear difficult?

M. But I don't intend to disguise the time, but make it appear as plaine as possible, for as the Minuet and Jigg are so universally known to almost every one 'tis not material what Mark be set

at the beginning provided the word Minuet or the word Jigg be set at the beginning, as it always is or should be to denote the Movement, because the same Mark of time is often set to both Minuet and Jigg, the Minuet or Musick in the Minuet stile, may be set with these different Marks of time, $\frac{3}{4}$ $\frac{3}{8}$ $\frac{6}{4}$ $\frac{6}{8}$ as you may see by the Minuet following being the same made use on before.

MINUET

MINUET

MINUET

MINUET

so that the same thing may you see be set four different ways and yet is only the same.

Sc. I see these Mark'd with $\frac{6}{4}$ and $\frac{6}{8}$ have two Bars in one.

M. Yes they have double The quantity of the $\frac{3}{8}$ and in Minuets for dancing they generally beat every other Bar of single time or $\frac{3}{4}$ Units in a Bar whereas the double time of $\frac{6}{4}$ or $\frac{6}{8}$ has 6 Units in a Bar that is the $\frac{6}{4}$ has the Crotchet for the Unit, and the $\frac{6}{8}$ has the Quaver for the Unit.

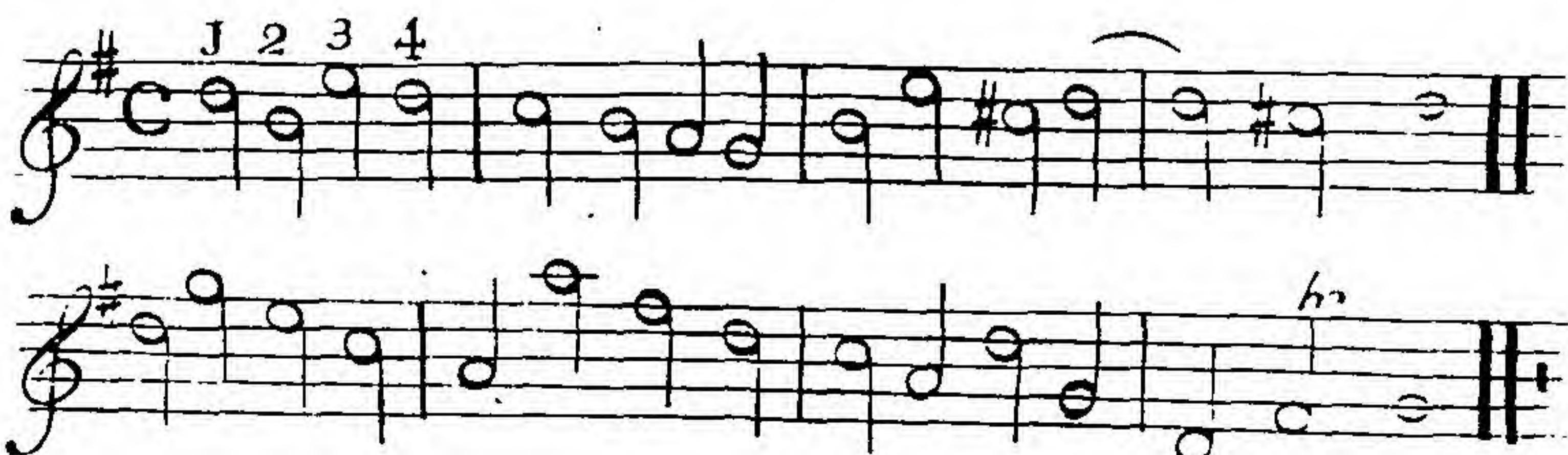
Sc. Well for the future I shant mind the Table of time as there is no Certainty of the length of Notes, only they must bear such a proportion to each other, for I find the secret is to find out the Unit.

M. Yes, for you see the value of the Notes in regard to time, are continually Increasing or decreasing, for Example, the Minum according to the Standard is 2 Units or held out as long as you can Count two yet very often it is held as long as you can Count four but some times is but a Unit or whilst you can Count one, as I will make appear by once more setting the same Minuet thus.

MINUET



so that you see the sense of the Tune depend not on the Names of the Characters, but on their Value of time, the same Liberty may be taken in Common Time, where the Minum is likewise the Unit thus,



This sort of Time is frequently us'd for Church Musick, and likewise in Concert Musick but very seldom or never in single things; having shew'n the Various ways of setting the Minuet, I shall now set and Explain the Jigg which is also set differently makeing use of the same Figures at the beginning of the Jigg that were made use of, for the Minuet as you will see in the Jigg following.



Sr. Yes, 'tis the same as in the Minuet, but how must I count the Time in this Jigg?

M. The Bar in this Time of $\frac{6}{8}$, has six quavers in a Bar, but you are not to count the six at length, but divide each Bar into two equal parts that is two time three, the Time of a Jigg is as fast as you can possibly read the Syllables, one two three, one two three, as you may see by the Figures over each Note in the first Bar, but to make the Jigg the more distinct you may make a very small, but sensible space between the two equal parts; Jigg Time is much the easiest both to count and play provided you have Command with the Bow Hand as Jiggs are always play'd with life and Spirit, you may form a Just Idea of Jigg Time, by the Hand Gallop of a Horse or Poney as he beats the Time of every Note with his Feet thus, J 2 3, J 2 3.

and so on continually I shall set the same Jigg various ways
but will be to the same purpose differing only in appearance

Jigg



Sc. Yes, 'tis the same thing only disguis'd, how must I bow this Jigg?
M. One down Bow and one up Bow, continually, but there are various
ways of Bowing Jigg Time, another good way is to Slur two
Notes and Bow one, that is, play two with a down Bow and one

with an up Bow as in the Jigg following



the other sort of Jigg Time, is of a different measure haveing 9 Units in a Bar, that is, three times three, and produces another sort of Rhyme or measure; this sort of Jigg may be likewise set various ways as you will see by the Jigg following.



in the Jigg with $\frac{3}{4}$ at the beginning the first Bar you will see the Figure 3 with a Slur over it thus $\widehat{3}$ and is to shew you are to play three Quavers to the time of one Crotchet, and not to Slur them: this sort of measure very often hapen in Triple Time so that in the same movement the Minuet Change into the Jigg, and the Jigg to the Minuet Stile again thus,

Sc. You some time ago mention'd the Tencr and Bafs Cliffs, I
should be glad to know how to play the Tencr on the Fiddle
as it is some times wanting in Concert, and likewise the Bafs
as it is us'd some times to accompany a Solo on the Fiddle or
German Flute.

M. Yes, 'tis very useful on such occasions and I can soon put you in a way to do both, I will firſt ſet the Gamut in the Tenor Cliff as it is to be play'd on the Fiddle, but though the Tenor Cliffs for playing Tenors on the Fiddle is fix'd on the Third or middle Line yet for Voices and other Instruments it is moveable to any of the 5 Lines except the highest...

The Tenor Cliffs all are us'd occasionally but the chief Reason is, to keep the Notes within the 5 Lines thereby avoiding additional short Lines

the Tenor parts are generally very easy haveing little or no Air in them, and serve chiefly to fill up a Casm or vacant Cord, in the parts though some Composers make very elegant Tenor Part that Sing continually, I have set the Gamut for the three lowest Strings, only as the Tenor seldom or never runs higher, but if it shou'd, you may easly calculate for the first String I will set a Minuet for an Example in the Tenor Cliff thus.



as it wants no other Explanation I will now set the Bass Gamut for the Fiddle thus.

4th String 5^d String 2^d String

G A B C D E F G A B C D

the Bass is not only the fundamental Part of Musick but frequently has very good Air often repeating the same Notes that are in the Treble, I have set this Gamut, likewise for the three lowest Strings as the Bass seldom run higher, but if the Notes shou'd run higher, the best way is to transpose as you play, that is, play them 5 Notes lower then they stand, for I have heard Persons play in accompanying on the Fiddle, for want of skill to transpose, that the Bass has been above the Treble, which is not right; or if Notes run below this Scale, to transpose them 5 Notes higher as you may easly calculate both above and below and for an Example will set this Minuet in three Parts, Treble, Tenor and Bass, where you may make use of all the Cliffs occasionally and

will be very Instructive

MINUET

St. Yes I shall soon be able to play both Tenor and Bass on the Fiddle with a little consideration, I suppose I am to stop the Notes in the same places as if in the Treble Cliff?

M. The very same, but you are to understand that when you play the Bass on the Fiddle you play every Note 8 Notes higher than it actually is, but when you play a Tenor you play them as they stand.

St. Is there any other little things to Learn

M. Yes, there is the dot or point of augmentation, thus . and when set after any Note it Increases it's value half as much more, for Example, a Crotchet is equal to two Quavers, but a Crotchet with a point of augmentation is equal to three Quavers the same

same proportion is understood with all the rest of the Notes as you may discover by the points of augmentation following.



there are likewise two sorts of double Bars, the one doted the other plain, when a movement ends with a plain double Bar, it is not to be repeated or play'd again, but when it is doted, then such a Part is to be repeated or play'd twice over thus,



Sc. But I am still at a loss concerning the Key, for when I play in G Key, the Fs, are to be play'd Sharp yet I often meet with other Sharps in the Tune such as C[#], D[#], A[#], and even G[#] which certainly can't belong to the Key.

M. No they don't belong to G Key, you are to understand that the Key is continually changing from one Key to another so that you often depart from the principal Key, and some of the Concords of the Key becomes a Key.

Sc. I shall never understand that.

M. I'll endeavor to make you sensible of the change or modulating of Keys, when the Key changes, it is either into the 5th of the Key, the 3^d of the Key, the 6th and the 2^d of the Key so they all become a Key, one after the other as will appear by the Minuet following and will afterward make some useful observations.

Minuet

This Minuet is set in G Major, which is the Key you Mention'd, the first four Bars are in G Harmony, and end in the Key at this Mark the next four Bars are in D Harmony, being the 5.th of G Key, and a Sharp is added to C, to make it in Tune, being now the 7.th of D Key, so that these last four Bars are in D, Major, having departed from the principal Key of G, and D substituted in its place with this Pause over the close at the double Bar, which ends the first strain the next four Bars after

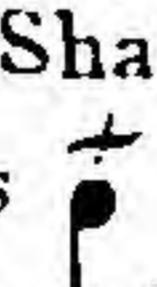
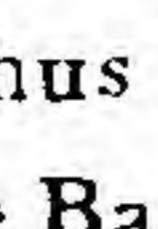
the double are in E Minor Key, being the 6.th of G Key, a Sharp is added to D, which is now the 7.th of E Key \curvearrowright the next four Bars are in B Minor Key, and is the 3.^d of the principal G Key, this Key has two additional Sharps C Sharp to make the 2.^d of this Key in Tune, and A Sharp to make the 7.th in Tune \curvearrowright the next four Bars are in A Minor Key, the 2.^d of G Key, but is now become the Key. G Sharp is added to make the 7.th of the Key in Tune. \curvearrowright in the last four Bars we return to the principal Key again, so that tho' this Minuet is said to be set in G Key, yet we make use of four different Keys, which is the Reason we make use of additional Sharps to make each Key in Tune.

Sc. I can't rightly understand it yet, but I shall understand the use of additional Sharps and I suppose the same Rule holds good for Flats and Naturals?

M. Yes, they are to make the Instrument in Tune according to the Key you play in, for if there was no Change of Keys, there wou'd be no Variaty.

I shall now add and Explain the Usual Graces

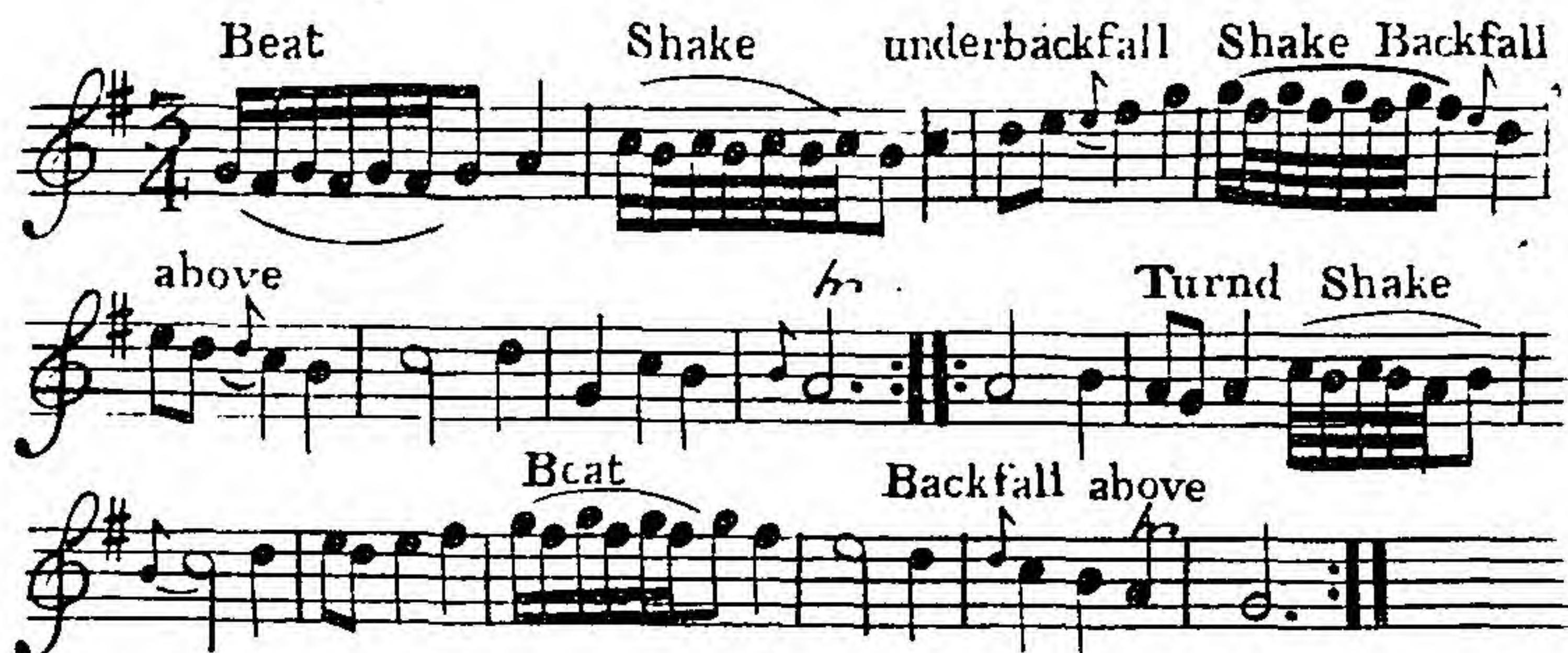
Sc. What is meant by Graces

M. It is adding other Notes that are not set in the Tune in order to sweeten and make the Tune smooth and pleasing to the Ear they may very properly be call'd Ornament or dress as the Musick wou'd be quite naked and bare without them the chifff Graces are the Shake the turnd Shake the Beat and the Back fall the Shake is borrow'd (as you know the phrase is borrow'd Graces) from the next Sound above the turnd Shake we make use of both and is generally Explain'd in Notes as is likewise the Backfall some times above Some times below the Note when above it is us'd instead of a Shake when below the Note it is instead of the Beat a Shake is mark'd over the Note thus  a Beat is mark'd thus  The turnd Shake is some times mark'd thus  The Backfall some times mark'd thus  but mostly with an additionel Quaver or Crotchet

An Explanation of the Usual Graces



Though this Explanation may be sufficient yet it may not be amiss to illuſterate them in an Example makeing use of the foregoing Minuet



You must however take care to fuit each Grace to the Length of the Note if it is a Minut to continue the Grace according to it's proportion if on a Crotchet half it Lentgh and but very little on a Quaver as being but half the Time there remains nothing now but your puting these plaine Rules in practice
 Sc. But I have nothing that is proper for my practice I have some Musick tis true but tis not at all useful to me being so very difficult if you can contrive some Easy things I will Endeaver to put these Rules in practice

M I have made some Easy things for that purpose which I hope

will be useful as being set in some of the practical Keys to fit them for first Lessons

AIR First Lessons in C. Major



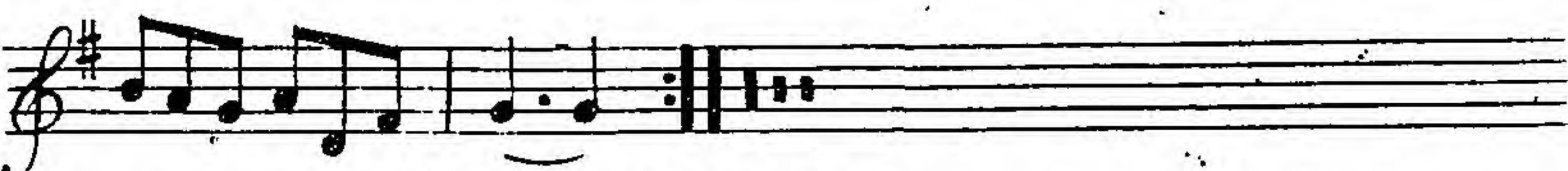
Minuet



First Lessons in G Major



Jig



Primo. First Lessons in D Major



Minuet



Secund



J



Primo

Secunda

J

J

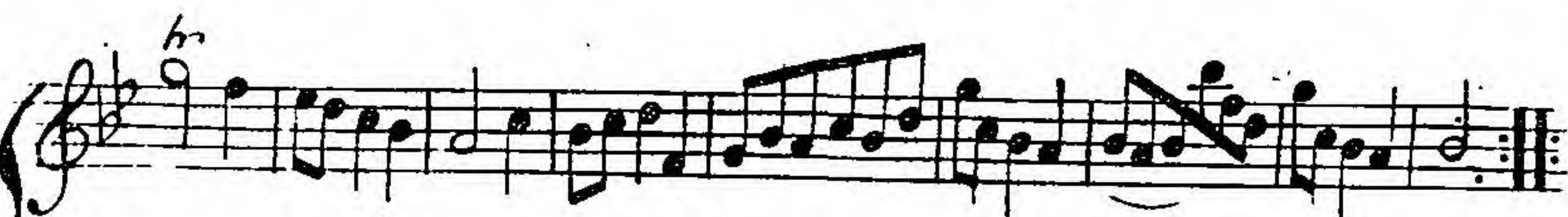
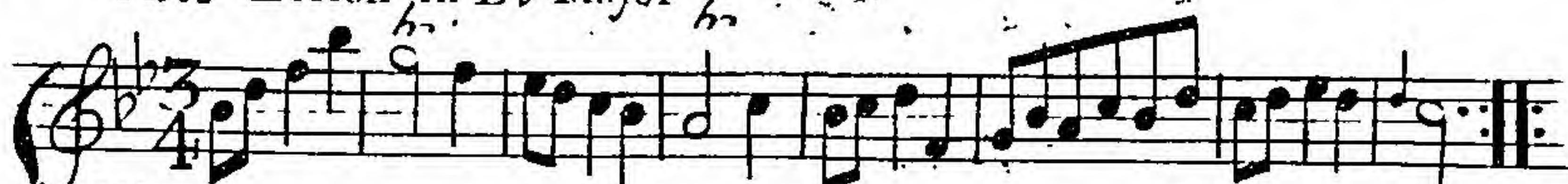
Minuet First Lessons in F Major

3/8

Gavot



First Lesson in B-flat Major





First Lessons in A Minor



Minuet



Jig



First Lessons in D. Minor

Minuet

Air

70

First Lesson in G. Minor

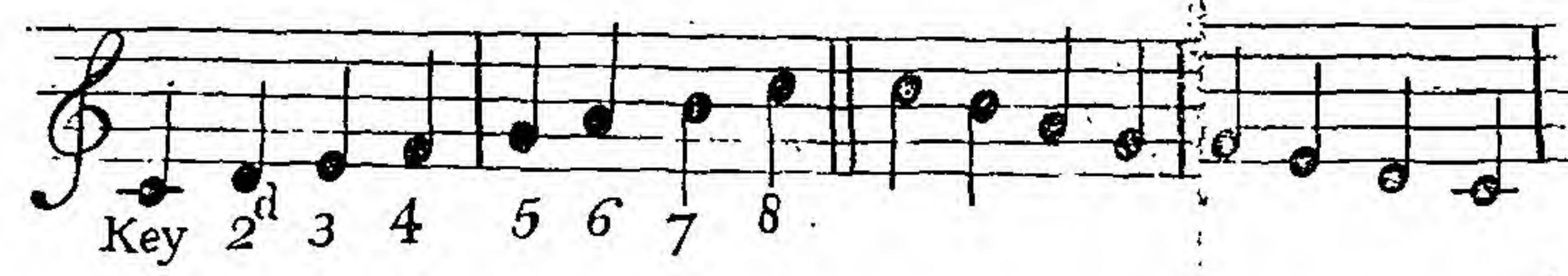
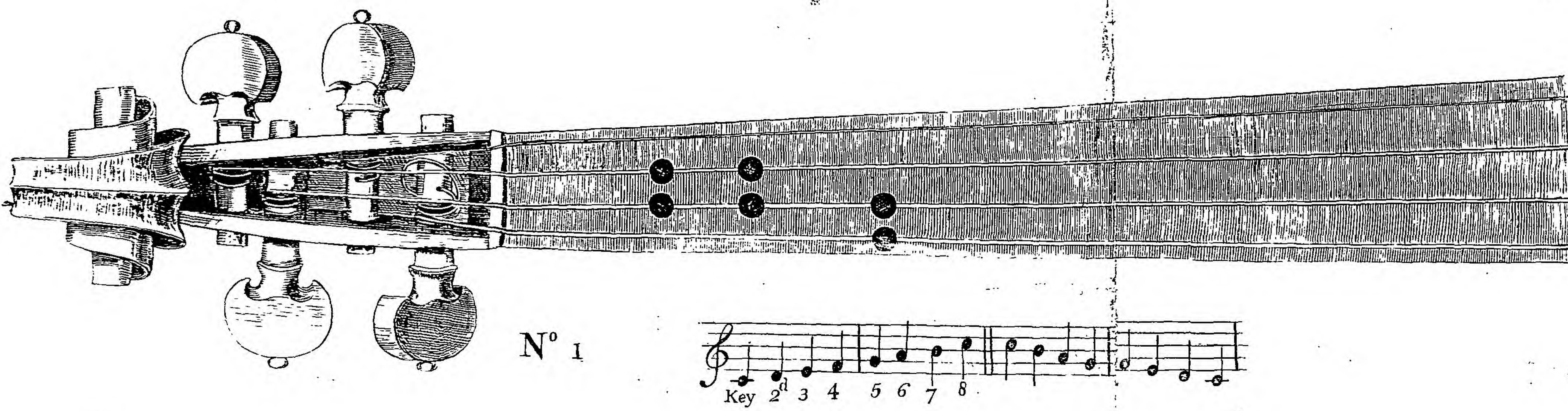
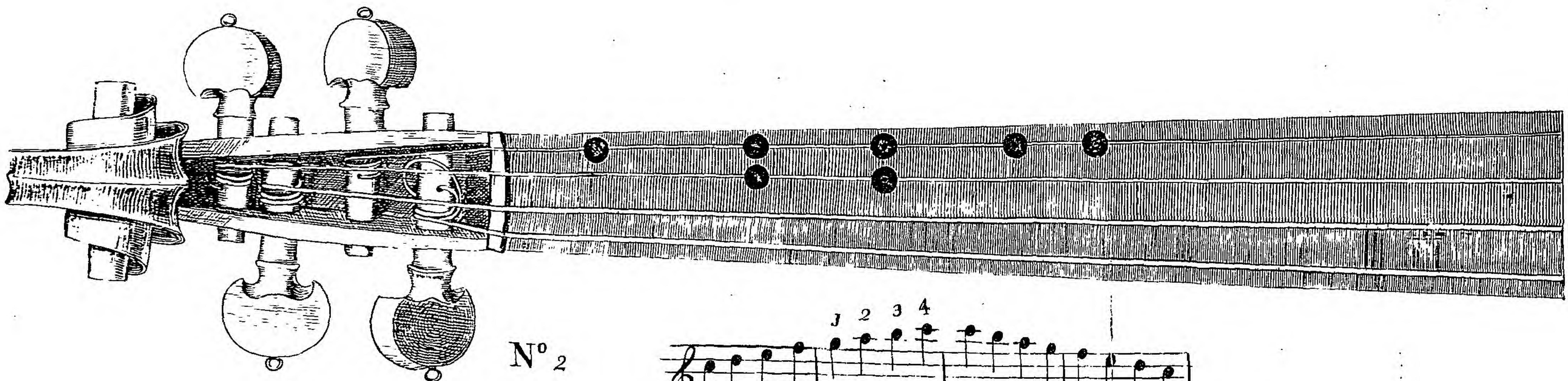
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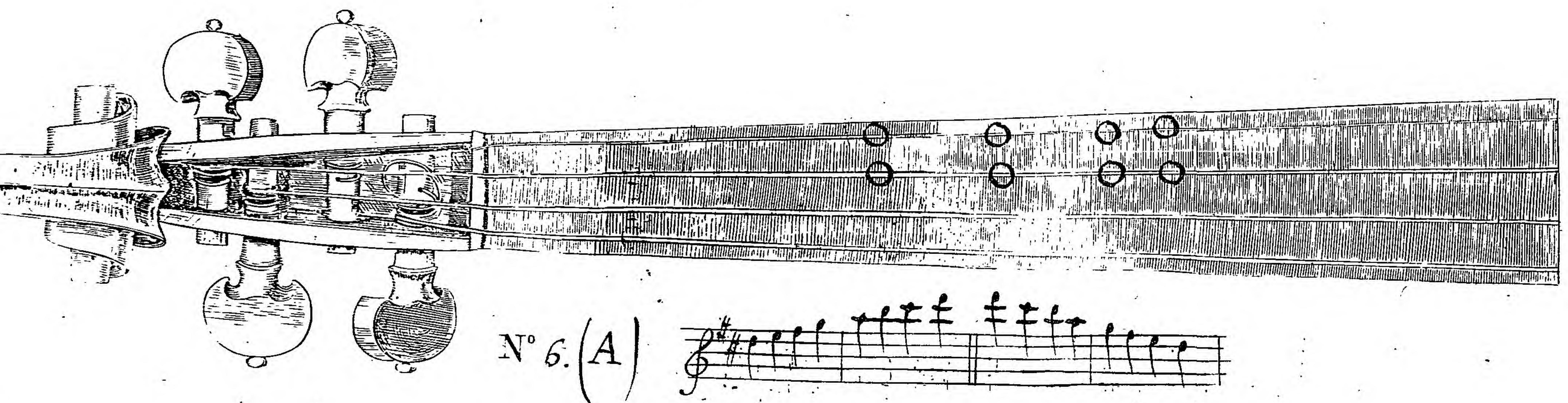
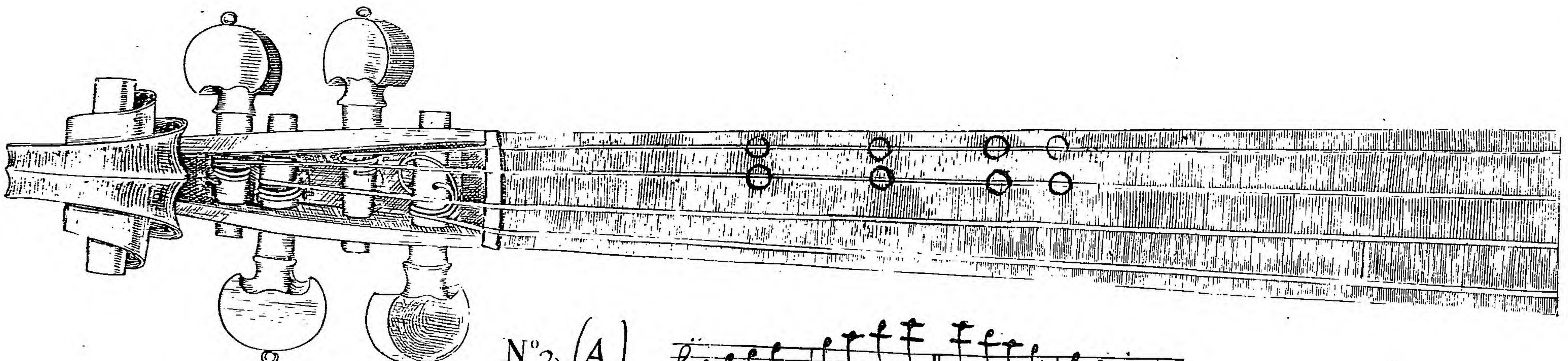
Minuet

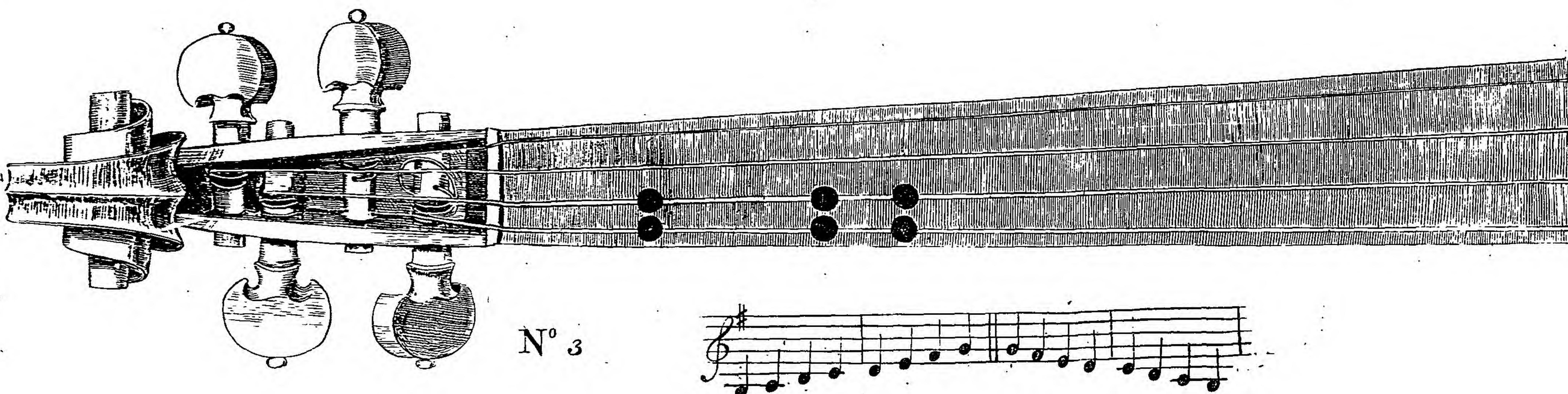
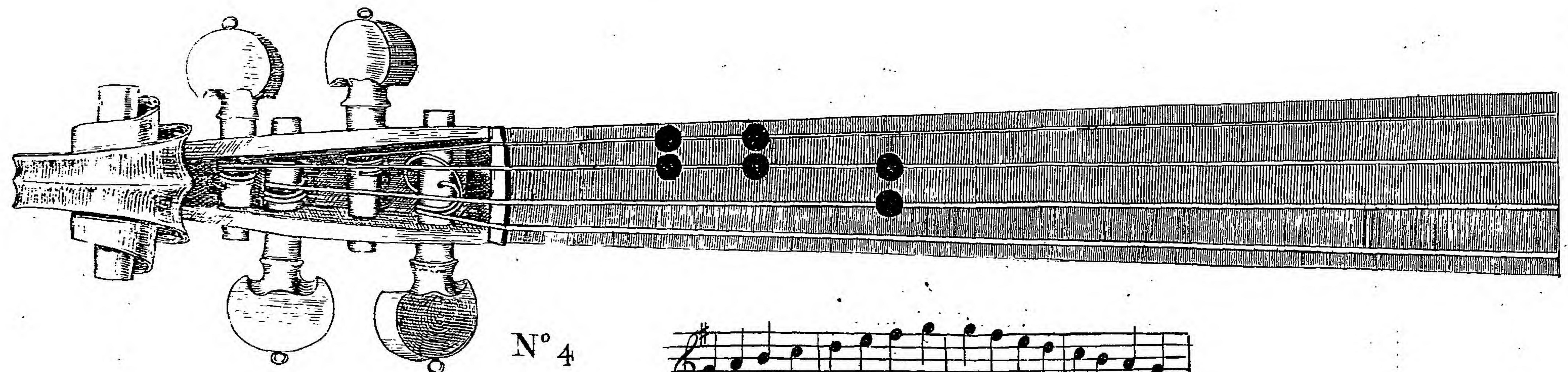
Gigga

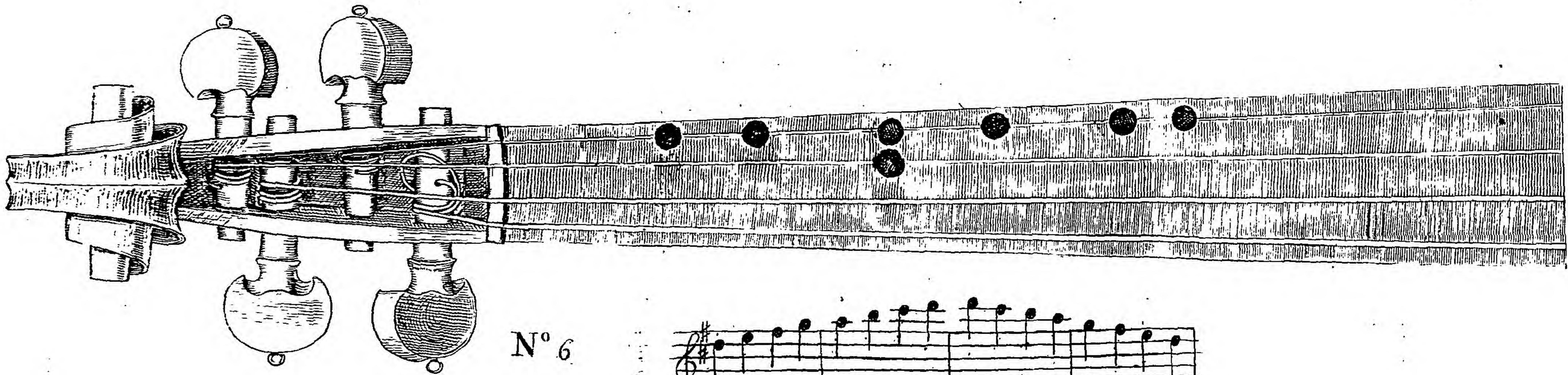
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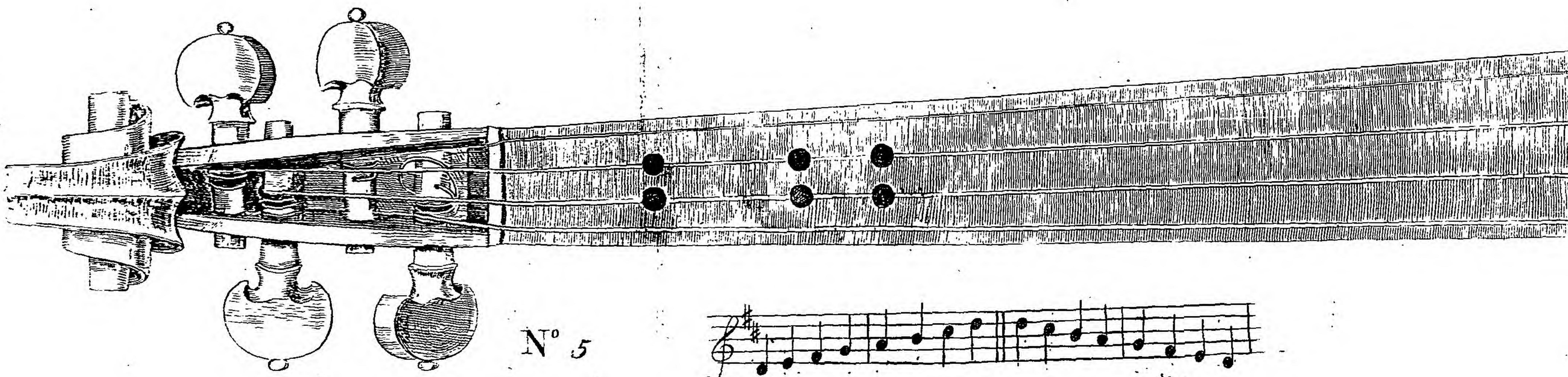




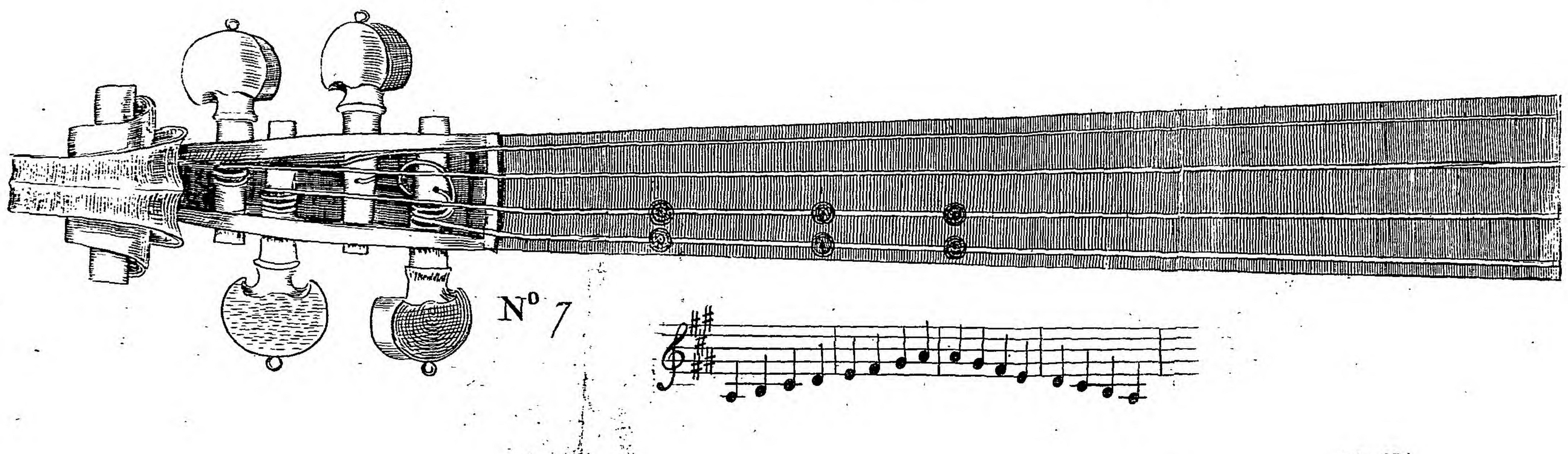
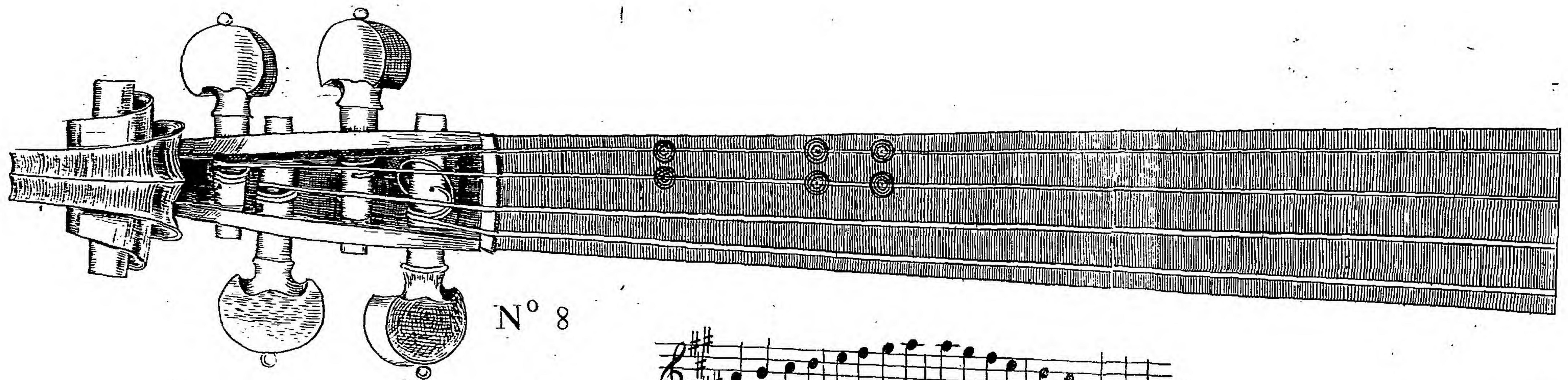


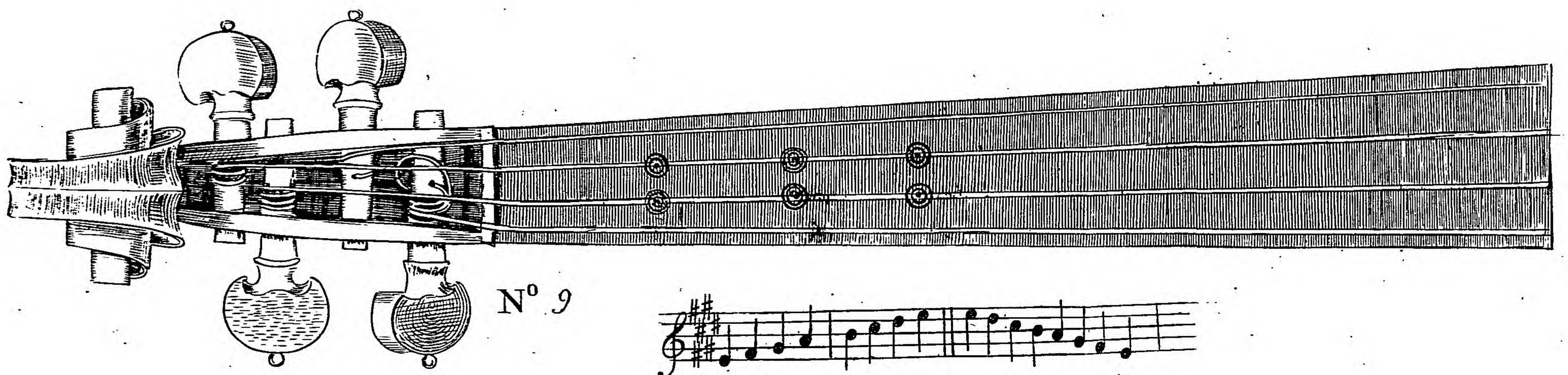
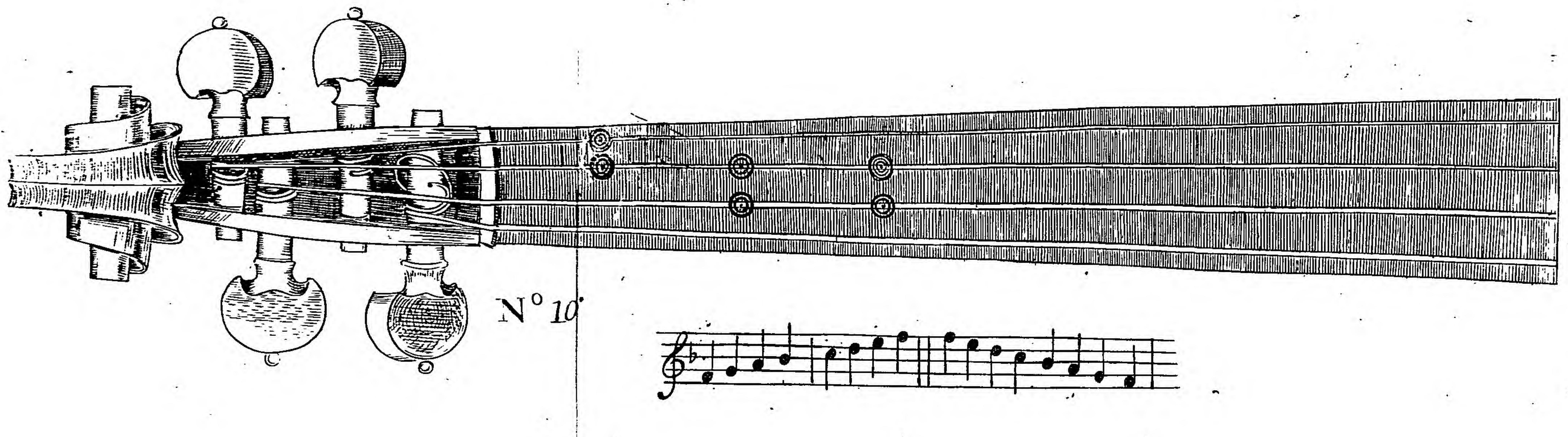


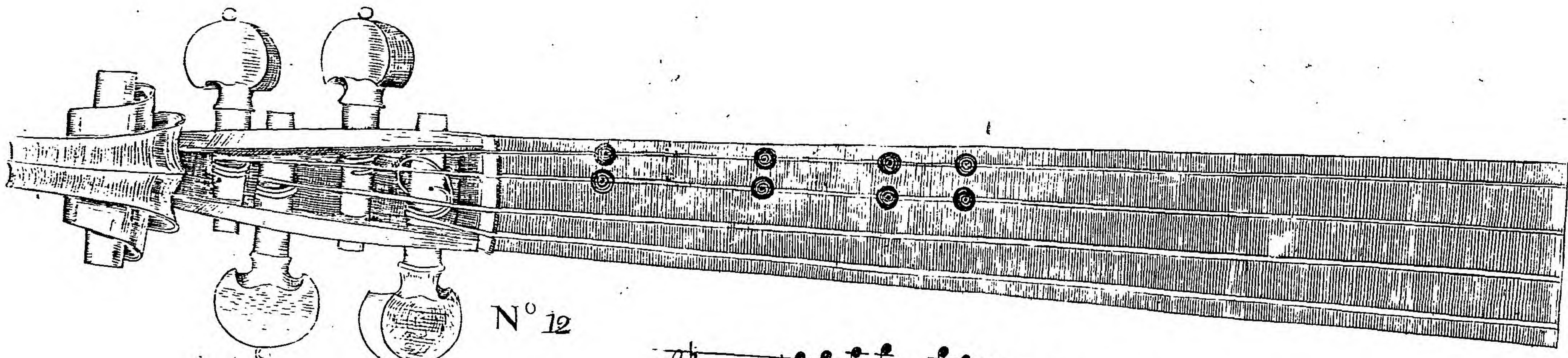
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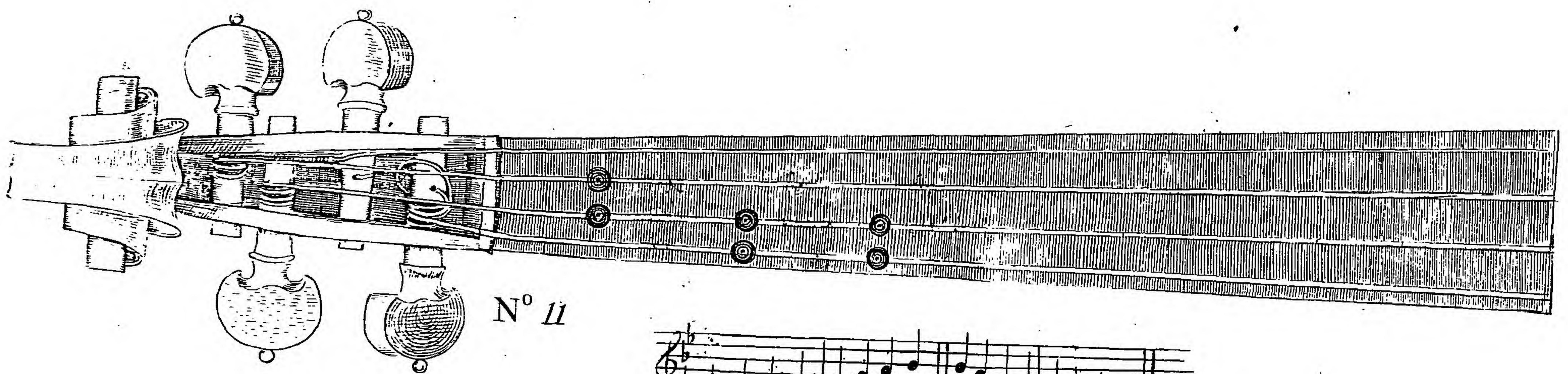
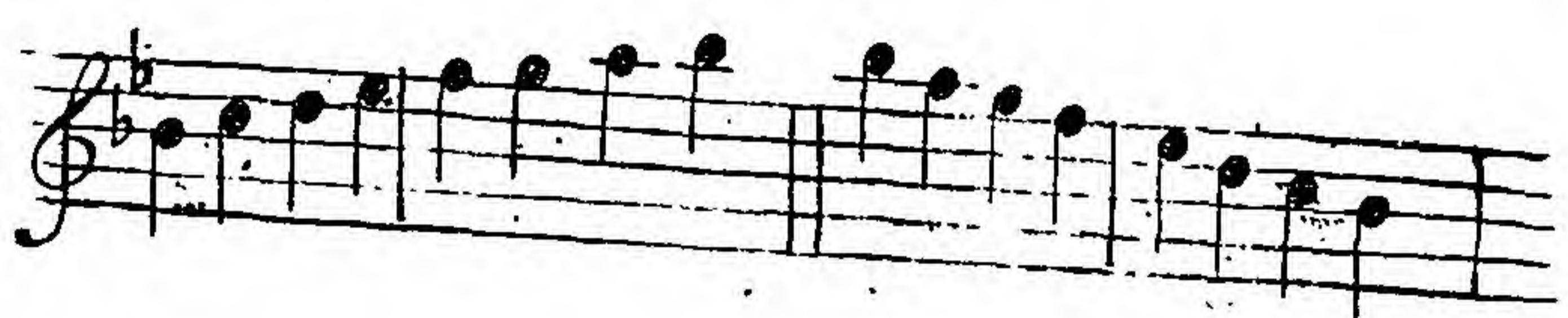
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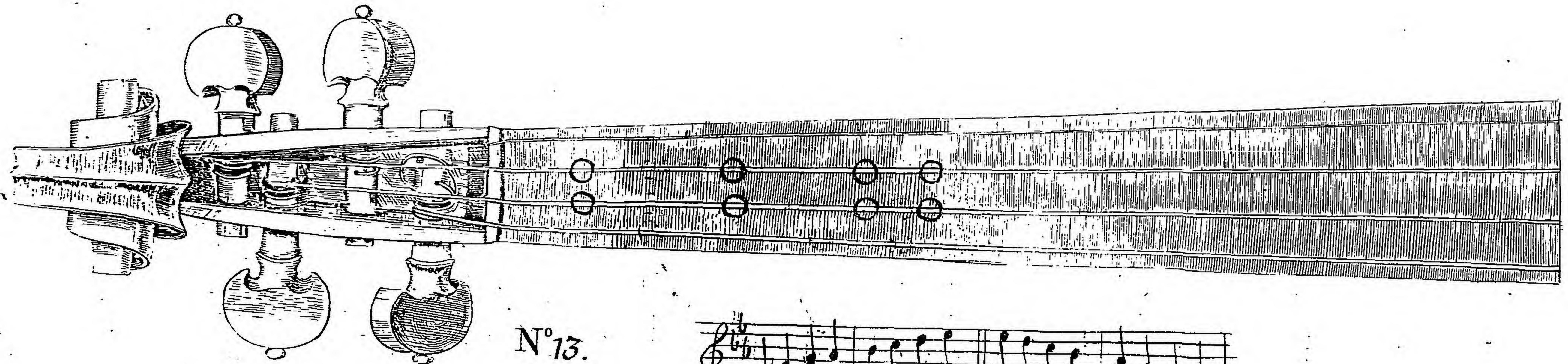


N° 12



N° 11





N° 13.